



## THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 2. No. 24.

[Registered at the G.P.O. as a Newspaper]

EVERY FRIDAY.

Two Pence.

### OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing  
**SUNDAY, MARCH 9th.**

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	

#### SPECIAL CONTENTS:

**TERRORS OF AFTER-DINNER SPEAKING.**  
By Lord Riddell.

**THE FADING OF SIGNALS.**  
By P. F. Eckersley.

**WIRELESS IN THE MIDLANDS.**  
By Arthur R. Burrows.

**OFFICIAL NEWS AND VIEWS.**

**HOW TIME IS BROADCAST.**

**CALIFORNIA CALLING!**

**THE CHILDREN'S CORNER.**

**LETTERS FROM LISTENERS.**

### Concerning Mars.

By J. C. W. Reith, Managing Director of the B.B.C.

THERE was an article in these pages recently entitled "Seeing the World from an Armchair," and it dealt with the subject of television. Wonderful as are the results achieved by the transmission of sound by wireless, the portrayal of sights and scenes by the same method will be further reaching still.

There is little doubt that this transmission is theoretically quite possible. One has to look at the facts: vision is due to the impinging of light rays on the retina of the eye. Seeing, however, that light and electric vibrations are identical in their essential details, it is obvious that there can be no fundamental barrier to converting the one into the other for the purpose of conveyance. How exactly this is to be done effectively and economically is only a matter of time. One can get a blurred image to-day. Wireless telephony was possible many years before it became a practical proposition.

By this means the pains and even terrors of separation will be lessened. Journeyings in foreign countries and residence in the tropics will lose many of their drawbacks. One can foresee also great educational advantages resulting from television. New landscapes, mountains, seas, river boundaries, busy towns may all be presented to breathless classes of children in their schools. To them may come direct living pictures of strange animals, rare birds, quaint costumes and queer customs, the varied types of the human species, colossal architectures of distant lands and bygone ages. How alluring and fascinating to see such things as they really are to-day, from the schoolrooms of London, Glasgow, Manchester, and so on.

But what interests one even more is that the possibilities of vision are not bounded by what this world affords. The world is a small part of the solar system, which again is infinitesimal compared with the universe. And when we can see by wireless we may be enormously farther

on in our attempts to communicate with places beyond this earth—for example, with the planet Mars.

I am quite aware that with our present limited knowledge of electricity it might be considered idle to speculate on the possibility of communicating with a place so far away as forty million miles, seeing that the greatest distance which has been available for experimenting so far is the greatest distance earth affords, namely, 12,000 miles.

But when the day comes in which we are able to unlock the power stored in the atom, it should then be comparatively simple to project electric waves for more than the distance between us and Mars. The blanketing by our semi-electrified atmosphere and the possibility of there being a similar one round Mars presents one of the most serious bars to practical achievement.

Now, the point is that while we could not hope by any system of turning off or on giant lights (as their wave-length is probably too short), or of making deafening noises (because there is no intervening air), to attract the attention of beings stationed at such distances, we could do so by wireless. By means of telephony we might, provided the Martians have ears corresponding in structure to ours, attract their attention to our sound signals.

Words would, of course, be useless, being no more intelligible to them than Morse code without the key. And it would be impossible to make them know what we wanted to convey through any sounds we might make, not though we used all the languages on earth from China to Peru and tried for a thousand years. It would, however, be interesting to try the effect upon them of different tunes, different contrasts and combinations. In the meantime Mars

(Continued overleaf in column 3.)



# Arrested For A Song.

The Story of "The Exile of Erin." By A. B. Cooper.

ONE of the most pathetic of all Irish songs is "The Exile of Erin," and, strangely enough, it was penned by a Scotsman, Thomas Campbell. A curious story is told concerning this celebrated song. Campbell was touring the Continent, and at Hamburg met Anthony McCann, exiled from his native country for being implicated in the Irish Rebellion of 1798.

Campbell had always had a strong affection for the Emerald Isle, and in addition to "The Exile of Erin," he wrote "The Irish Harper and His Dug Tray," as well as "O'Connor's Child," so that his strong sympathy went out to McCann, and a little later, at Altona, he wrote this fine song, and sent it immediately to the *Morning Chronicle*, where it was published.

There came to the beach a poor exile  
Of Erin,  
The dew on his thin robe was heavy  
And chill;  
For his country he sighed, when at twilight  
Repairing  
To wander alone by the wind-beaten  
Hill.  
But the day-star attracted his eye's sad  
Devotion,  
For it rose o'er his own native isle of the  
Ocean,  
Where once in the fire of his youthful  
Emotion,  
He sang the bold anthem of "Erin go  
bragh!"  
"Sad is my fate!" said the heart-broken  
Stranger;  
"The wild deer and wolf to a covert  
Can flee,  
But I have no refuge from famine and  
Danger,  
A home and a country remain not to  
me.  
Never again, in the green sunny bowers,  
Where my forefathers lived, shall I spend  
The sweet hours,  
Or cover my harp with the wild-woven  
Flowers,  
And strike to the numbers of "Erin  
go bragh!"  
"Erin, my country! though sad and for-  
saken,  
In dreams I re-visit the sea-beaten  
Shore;  
But, alas! in a far foreign land I awaken,  
And sigh for the friends who can meet  
me no more!  
Oh, cruel fate! wilt thou never replace me  
In a mansion of peace—where no perils  
can chase me?  
Never again shall my brothers embrace  
me?  
They die to defend me, or live to  
deplore."

Its appearance gave offence in exalted quar-  
ters, and when presently he landed at Dover,  
he was immediately arrested as a French spy.  
Those, of course, were war times, and any stick  
was good enough wherewith to beat anyone  
suspected of being "agin the Government."  
The magistrate before whom the poet was  
arraigned searched his papers, and among  
them—what do you think he found? The  
manuscript of one of the finest patriotic odes  
in the English language, "Ye Mariners of  
England." One poem atoned for the other and  
Campbell was at once liberated.

But Campbell had to face another form of  
worry over the same beautiful, but unfortunate,  
song, although at a later date, for he was accused  
in the public Press first of actual literary theft,  
and then of deliberate plagiarism of the work  
of George Nugent Reynolds.

It is certain that Reynolds never made any  
complaint, much less that he claimed to have

written "The Exile," but his champions seem  
to have discovered a similar hit in the song to  
one which was admittedly Reynolds's, the  
first verse of which runs as follows:—

Green were the fields where my forefathers  
dwelt, O,  
"Erin, ma vouncean! alsa leat go bragh!  
Though our farm was small yet comforts we  
felt, O,  
Erin, ma vouncean! etc.  
At length came the day when our lease did  
expire,  
And fain would I live where before lived my  
sire,  
But oh! well-a-day, I was forced to retire.

## Defending His Authorship.

It was said that Reynolds actually wrote  
"The Exile" as a second part to this doggerel.

Internal evidence suffices to dispose of any  
such accusation, for Reynolds could not have  
written "The Exile" if he had been offered a  
thousand pounds for doing it, because it is a  
work of genius and the production of a great  
poet. Nevertheless, Campbell was driven to  
defending his authorship in the *Times* news-  
paper, his reply appearing on June 17th, 1830.

Campbell himself had the opportunity of  
claiming a poem which was not his own, for  
when a famous Edinburgh journal copied a  
poem from an obscure Irish paper, a poem  
entitled "The Burial of Sir John Moore," now  
known to be the work of an Irish parson named  
Wolfe, and that without signature, almost  
everybody jumped to the conclusion that it  
was Campbell's work and would hardly believe  
him when he denied it.

## Concerning Mars.

(Continued from the previous page.)

would be kept under minute telescopic observa-  
tion and the varying effects noted.

On the other hand, if we transmitted to Mars  
pictures of, say, animals along with their  
Esperanto names, if the pictures corresponded  
even roughly with similar objects in Mars,  
the inhabitants would soon connect our sounds  
with the objects known to them, and be able in  
time to answer us, provided, of course, that  
they have our knowledge of electricity, which  
is not an impossible assumption, and provided  
their eye and brain equipment is comparable  
with ours. It may all sound far-fetched, but  
stranger things perhaps have happened. The  
discoveries of to-day lead to the dis-  
coveries of to-morrow.

Perhaps even now the Martians, labouring  
under the impression that ours is a more con-  
genial climate than theirs, are preparing gigantic  
heavier-than-air machines to transport them-  
selves hither in bulk. Let us warn them, if we  
can, that the climate of this part of the globe  
leaves much to be desired, and that, anyhow, all  
London is booked up for the period of the  
Wembley Exhibition.

It all might lead one to think that the Martians,  
who may have advanced further in scientific  
thought and technology than we have, might  
give us in the end a method for producing  
atomic energy. More awful, perhaps, is the  
thought that owing to a code failure this method  
might be wrongly applied, and that an atmos-  
pheric marring our reception should cause the  
eventual disruption of the planet we call the  
Earth!

## California Calling!

When to Listen on Sunday Next: The B.B.C.'s New  
Experiment.

TOMORROW, March 8th, or, to be more  
accurate, in the early morning of  
Sunday, March 9th, a special test transmission  
will take place from California in an attempt  
to get across the American Continent, and  
across the Atlantic, too, so that listeners in  
England will be able to hear a programme from  
a station about 6,000 miles away.

The station transmitting the programme  
is KFI, Los Angeles, owned by Mr. Earle C.  
Anthony, of California. This station is the one  
with the greatest range on the Californian  
coast, and is heard regularly on the east coast  
of America.

The programme has been arranged to take  
place from 7 to 8.30 p.m. Pacific time on  
March 8th, which corresponds to 3 to 4.30 a.m.  
on the morning of March 9th in this country.  
It will be received by wireless and re-transmitted  
from the east American coast.

### From Biggin Hill to London.

If conditions are favourable, there should be  
no difficulty in picking up this re-transmission,  
and listeners with three or four valve sets may  
be able to hear this direct from America.

Should we receive the transmission success-  
fully, and more or less free from atmospheric  
interference, it will be sent from Biggin Hill by land-line to  
21.0, and will then be re-transmitted simul-  
taneously from there and from all the other  
B.B.C. stations.

Original arrangements were made for the  
station at Hastings, Nebraska, to relay the  
programme by wireless from Los Angeles to  
New York in case transmission did not get  
to New York with sufficient strength. But,

at the time of writing, it is not known whether  
this intermediate station will be used or not  
in this experiment.

No details are yet to hand of the kind of  
programme that has been arranged, but it will  
probably consist of announcements and  
orchestra.

Another experiment of great interest will be  
made on the night of March 13th, when we shall  
attempt to transmit a special programme to  
America. The Savoy Bands will play until  
midnight, and then again from 1 to 2.30 a.m.  
on the morning of the 14th inst. Transmission  
will take place from all stations, and full publicity  
has been given to broadcast listeners on the  
other side of the Atlantic. Special efforts will  
be made there to receive our stations.

### Two-Way Communication.

In the interval from midnight to 1 a.m.,  
when the Savoy Bands will not be playing, an  
attempt will be made at two-way communication  
between this side and the American side. The  
first attempt to do this was made on the morning  
of December 2nd last year, but was unsuccessful  
owing to bad atmospheric conditions. On that  
occasion it was impossible to pick up the replies  
of the American stations, although the British  
stations were heard in some parts of America  
fairly well.

The procedure will again consist of calling up  
America for ten minutes, and awaiting her reply  
during the next ten minutes.

If co-operation is obtained, and suitable  
conditions exist in the atmosphere, there is no  
reason why the experiment should not be  
successful.



## How Time is Broadcast.

### The Big Ben and Greenwich Signals.

THE uniformity of time divisions is a recent development of civilization. We all know that the seconds and minutes of time are identical in all parts of the world, and that it is only clock-time which is divided and regulated for the convenience of man.

A hundred years ago in our own country uniform time was unknown. The clocks in both Houses of Parliament, as Sir Frank Dyson, the Astronomer-Royal, recently pointed out in a broadcast talk, and those of the Horse Guards, and St. James's, were regulated by the carriage of accurate time from the King's private observatory at Kew, established by George III. In the country generally, the time was kept in a very rough and haphazard way.

#### Guaranteed Accuracy.

To-day, every home with wireless receiving apparatus receives direct from Greenwich the most accurate time in the world, and receives, too, time broadcast from Big Ben, the 320ft. tower at Westminster.

Every day, the Greenwich clock, by means of refined observations of certain stars made during the previous night, is adjusted to mark accurate time, and it is this clock which now ticks in the home of every listener. Before the minute of time to be recorded, the preceding five seconds are heard as clicks; the time signal itself, falling on the exact zero, is heard as a louder click than the others. These clicks are the sound of the escape wheel, which is permitted to touch a spring with six successive teeth. This makes an electrical contact, which transmits a current direct to the 21A aerial. The personal factor is thereby entirely eliminated, and accuracy is guaranteed even to the fraction of a second.

#### World's Most Accurate Clock.

Big Ben is a more romantic time-keeper than the Greenwich clock, and its signals are probably awaited by a greater number of people than those of any other clock in the world. Despite its age, and its exposure to every inclemency of the weather, it has proved itself to be remarkably accurate, and the Astronomer-Royal in his report last year stated that during the year 203 signals were received from Big Ben, and on only three occasions was the error as great as three seconds. On 90 days it was one second, and on 100 days less than half a second.

This accuracy would have delighted Sir Benjamin Hall, who, as Chief Commissioner of Works, was responsible for Big Ben's construction in 1858, when it was stipulated that its errors should never exceed 5 seconds! The signals from this remarkable clock are broadcast from the tower itself by means of a microphone connected by land line direct to the transmitting station of 21A, and thence by land line to all stations.

#### Time Signals Abroad.

Time accuracy is an important factor in modern life, and this new wireless service is greatly appreciated. Distribution of time by wireless was, however, done in January, 1905, by the Naval Department at Washington, and from 1910 Eiffel Tower has sent out regular time signals. Those, too, sent out from Bordeaux on longer wave-lengths and with greater power can be heard half-way round the world, and are invaluable to all sea-bound traffic.

But this innovation of domestic time signalling is new to home trade and commerce, and it will be interesting to know what the nation has saved in a year's time as a result of utilizing the simple apparatus of wireless science in the aid of trade.

## Wireless in the Midlands.

### By Arthur R. Burrows, Director of Programmes.

Mr. Burrows is making a series of visits to the areas served by the several B.B.C. stations. He has promised to give to "The Radio Times" impressions of his tour.

A FEW minutes to midnight on Christmas Eve—the one hour in all the year specially dedicated to happy childhood—several ghostly figures, one of them bearing a remarkable resemblance to Father Christmas himself, might have been seen climbing about the courtyard of a Home for Crippled Children about seven miles from Birmingham.

The spectres were in reality the Uncles and Engineers of the Birmingham Broadcasting Station, putting the finishing touches to a series of pleasant duties, by installing the aerial for a wireless set which now provides pleasure for over 200 little cripples.

Midnight on Christmas Eve, you may say, is a ridiculous time at which to fix an aerial. It was not an ideal time; but a promise had been made, and the promise would be kept. As a matter of fact, the party concerned had only just finished a task occupying many strenuous

any credit for what happened is due solely to the children who listen for the greetings each evening at half-past five—some 0,200 of which are already members of the Birmingham Radio Circle.

As an example of this beautiful spirit of unselfishness in the Midlands, I give the plain story of the manner in which a little girl of three responded. (She arrived at the Birmingham Studio one afternoon having dragged up the long flights of stairs her favourite pet, a teddy bear as big as herself.) The moment the idea of contributing toys to sick children was grasped by her, she turned to her mother with the words: "I must send my best toy, mustn't I?" Her mother's reply was: "Yes, dear, I'd like you to send it, but you won't cry for it, will you?"

"No, mummy," said the little one, and "No, mummy," it was.



BIRMINGHAM STUDIO.

Photo: Western Electric Co., Ltd.

nights at the end of the evening programmes—that of distributing 5,000 toys amongst the several Children's Hospitals in the Birmingham area.

It was a chance remark by one of the Aunts at 5IT which started this flow of toys to the Birmingham Station. A doll had been sent to the organizers of the Children's Hour, and it was suggested that this should be forwarded to a child less fortunate than those who usually listen. The suggestion went straight home to the warm-hearted Midlandsers, and for many days following, postmen struggled up the stairs into the Birmingham Studio bowed down by casks crammed with toys.

#### Sorting the Toys.

Then came the task of classifying them. Night after night, when broadcasting was done, the Aunts and other volunteers applied themselves to the work of seeing that blind children received only such toys as would give them pleasure through the sense of touch; that children suffering from spinal complaints would have the lightest and softest of the gifts; that the deaf and dumb would not receive musical toys, and that those suffering from nervous complaints would receive only things of an unbreakable character. On the day for distribution, the several sacks of toys so classified were placed on a motor-lorry and delivered by "Father Christmas" to the various hospitals. Over 5,000 children were made supremely happy on Christmas Eve.

It has required some cross-examination on my part to get these details from the Birmingham Aunts and Uncles, but they are insistent that

When the afternoon came for Teddy's delivery to 5IT, this little toddler carried her toy proudly to the New Street Studio, kissed it, and placed it on the heap of children's gifts with a heart-searching and angelic smile.

#### The Human Touch.

I have chosen these incidents with which to open my impressions of wireless in the Midlands because they indicate something of the "human touch" entering the Birmingham Station, its listeners and the communal interests of the area served by the station. The wall of the studio behind the microphone at 5IT is covered with pictorial tributes from listeners of all ages, and such tributes do not come from like-warm hearts. Strong bonds exist between other stations and their listeners, but they are not all of the same form.

Choral singing is a great feature of the Birmingham area. I dare not suggest that it is more fully developed even than in South Wales, because I have to visit Cardiff shortly and a lot of damage can be done with a lump of anthracite; but there are choral societies in and around Birmingham which, though rarely heard at competitive musical festivals, need have no fear in attending the best of these. It is natural, therefore, that the Birmingham Studio should make a feature of choral work.

Mr. Percy Edgar, the versatile Station Director, is fortunate in having the collaboration of Mr. Joseph Lewis (the conductor of the Birmingham, Wolverhampton and Walsall Choral Societies), who has built up, with the assistance of many popular vocalists in the area.

(Continued overleaf in col. 3.)



# The Fading of Signals.

By P. P. Eckersley, Chief Engineer of the B.B.C.

WHAT I am going to say should be of special interest to those who live some 50 miles from a broadcast station—those unfortunate, in fact, soon to become fortunate, if and when the high powered station springs into being, and England, Wales, Scotland and Northern Ireland become covered with broadcast.

Many may have experienced fading, so called, living near to a main station, but this is a different sort. I am not going to confine myself to true scientific fading. To some it may come as a revelation that non-uniformity in broadcast is neither our fault nor theirs.

I give you now a pen picture of what fading away means.

## The Bugbear of Inconstancy.

Bitten by the universal era, lured into the hobby by sleep-denying friends, clutching at a straw to divert him from the trivial round, the common task, our hero, for the first time, decides to make himself or buy himself a wireless set. When the last screw has been driven home with a hammer, the neophyte arrives at the great evening, and he starts to tune.

On the third night, when he has altered all the connections, only to find he had a disc in the high tension all the time, he suddenly swoops in a crescendo of cat calls on to a voice. It is broadcast, he has begun. Twiddle, twiddle, scratch and adjust, and at last he has it to his satisfaction, and he turns his head to call admiring relations. As he turns, the signal dies, his hands fly to knobs; but before he has touched a thing, behold, the signal at its pristine strength. He turns again, but the sounds have died to a whisper. Let us draw a veil over the rest; inconstancy is his bugbear, do what he may—

The RO sig he notes his heart upon  
Starts fading, or it grows loud, and anon  
And twist the various handles as he may,  
The signal that he heard awhile is gone.

## Nature is Bizarre.

He then sits down and writes to me, and this is the letter I send back:—

"Dear Sir,"

"You complain of signals constantly varying in intensity. This is due to causes over which neither yourself nor ourselves have control. It is due, in fact, to a natural phenomenon, and has to do with the electrical constitution of the upper atmosphere. You must realize that some twenty miles above the earth's surface there is a layer of electrified and rarified air which acts as a sort of reflector to wireless waves. It is almost as though a copper sheet were suspended about twenty miles above the earth's surface. Owing to natural causes, the reflecting power of this conductive sheet varies from time to time, just in the same way that a mirror reflects excellently at one moment, but when one breathes on it, becomes dim.

## A Good Theory.

"You must imagine, therefore, when you are receiving at great distances that occasionally a sort of mist forms on this reflecting mirror, marring its reflecting properties, and, therefore, weakening your signal. This is, of course, only theory; but it is a good theory, inasmuch as there are very many other experimental corroborations, which it is rather outside the sphere of this letter to go into now. The effect takes place at distances probably over 100 miles, and gets more and more marked as the distance is increased.

"This is not to say that fading cannot be noticed at shorter distances, but it is rarer. The only way we could possibly get over the effect would be to increase our power tenfold, in which case, I daresay most of the areas in

England would be fairly free from 'fading,' as this effect is called. But we cannot under the terms of our licence do this.

"The effect is more apparent on short waves, and is probably more likely to occur at night. It is one of these natural phenomena that one is up against in the art of wireless, and one can give practically no advice as to how to overcome it. One can only be patient and hope that some discoveries may be made in the future which will, at any rate, minimize the effect.

## Effects of Daylight.

"To sum up, you are indebted to this electrified layer for much of your signal; as the layer becomes more or less a good reflector, your signals become louder or weaker.

It is very likely that during daylight the powers of reflection of the electrified layer may be considerably impaired, and signals will probably be consistently weaker during daylight.

A last word of warning. An effect like fading may take place if your aerial is very loose; you are using intensive reaction and causes are acting to make your aerial away."

But this does not exhaust the subject for there are those who write from the suburbs and complain of fading, especially during outside broadcasts.

Now, they may be right, but no layers of electrification are responsible, no subtle reflections, and there are no manifestations of Nature to confound our efforts.

## A Special Microphone.

When we do an outside broadcast, we install at the place of outside broadcast one of our special microphones. This lies upon the centre of the stage footlights or is cushioned upon a white table-cloth covered in flowers or hung pendulous from the ornate ceiling of a ball-room. No engineer in even the most faultless evening dress is there to watch it; no illuminator must be spoilt by apparent mechanical aids. Thus, our trouble, because the after-dinner speaker may lower his voice, about suddenly or turn his head this way or that. The stage-manager produces his play for the few hundreds of his audience in his theatre; the jazz band plays for the fifty couples who dance in the ball-room.

Thus most an engineer hang on to his controls, raising the weak passages or avoiding blasting, and it is the impossibility of keeping everything to a dead level that constitutes fading near by, a trouble that is only surmountable by making the receiver have a sufficient factor of safety.

## Study the Receiving End.

Fading! Yes, there is a last type of fading I haven't mentioned—the fading of interest among our listeners. I commend you to Mr. Keith a article where he abjures you not to expect too much even in any age of miracles.

The power of relay stations is 100 watts and soon a campaign starts for 500 watts (or, it sound better as half a kilowatt.) We give you America and you want New Zealand. When the big station goes up, I know you will want the power of that doublet. It is good that it should be like this. Never let it be thought that we are not looking for improvements always. The stimulus of your wants will be the spur of our ambition. We can never satisfy you, but, because of this, don't be unreasonable, and if you think our programmes dull or our quality poor, study the receiving end as well.

There should be no need for fading with the new high-powered station, and a factor of safety, mental and technical, at the receiving end.

## Wireless in the Midlands.

(Continued from the previous page.)

a station repertory company having unlimited enthusiasm.

The Birmingham Station has also in its Assistant Director, Mr. Casey, a baritone of exceptionally rich voice and extensive repertory.

## From Lions to "Lions."

There is also a newcomer to the Birmingham staff expected to increase greatly the interest in the Women's Hour and give an even wider appeal to the Children's Corner. This is Miss Barcroft, a composer of no mean ability, who numbers amongst her experiences quite thrilling adventures with lions in Kenya Colony—once known as British East Africa. Miss Barcroft will endeavour to interest the "lions" of the Midlands in the Birmingham Station.

Statistics in relation to broadcasting require careful handling, as it is often difficult to classify a town under any one particular sphere of influence; but it is worthy of note, and I think a fair index of the popularity of the Birmingham Station, that in the month of January 6,000 licences were issued in the Birmingham postal area out of a total of 44,000 odd for the whole country. The more interesting are these figures when note is made of the fact that in the heart of Birmingham alone, about 37,000 people are still receiving the "hole" by reason of unemployment.

## Black Country Blanks.

Despite the fact that the crystal area for the Birmingham Station includes such important manufacturing towns as Wolverhampton, Coventry, Walsall, Kidderminster, Stourbridge, Redditch, Droitwich, Dudley and Tunworth, and almost within crystal range such well-known places as Warwick, Leamington and Stratford-on-Avon, I was impressed by the large numbers of small dwelling houses, particularly in the Black Country, which are still without a signal. Whether this is due to the sheer poverty at the moment of the occupiers, or their lack of interest in songs and music, I have, as yet, been unable to ascertain; but similar houses around London and Manchester, and Glasgow, would have been "smothered" with evidence of a wireless interest. To those who are aiming at bringing the benefits of broadcasting within the means of all, the blanks in the Black Country are disappointing.

## Technical Difficulties.

The Birmingham Station has its champions in towns as distant as Leicester, Nottingham, Derby, Rugby, Stafford and Shrewsbury. These are anxious to know why "their station" has not been amongst those selected to provide programmes for the whole of Great Britain.

It is the regret of all concerned with the development of broadcasting that certain technical difficulties have stood in the way of the broadcasting of the Birmingham programme—difficulties centred on the fact that part of the backbone between Birmingham and London is buried under ground. These difficulties may be removed shortly, for the Post Office engineers are doing all they can to assist our own engineers in finding a solution to the problem.

Meanwhile, he who can tune to 425 metres and occasionally turn 50° S.W. is fortunate amongst his fellows.

I was discussing wireless with my young brother recently, writes Mr. F. Middleton, West Stanley when he asked: "Do they have wireless on ships?"

"Yes," I replied.

"Well," he enquired, "how do they get their earth?"



# Some of the Week's Music.

Described by Percy A. Scholes.

LONDON, MONDAY, 10th MARCH.  
VERDI'S OPERA, "RIGOLETTO."

**RIGOLETTO** is one of Verdi's earlier works. It was produced in 1851, and its composer died just half a century later. It is in the older, discontinuous style (i.e., with set songs, etc.), and is very Italian in its type of tune and in its vivid expression of passion. The plot is based upon a play of Victor Hugo, *Le Roi d'amour*.

**ACT I. A PALACE.** The Duke of Mantua (Tenor) is a Don Juan, from whose attentions no woman is safe. He is indebted for help in his schemes to his jester, *Rigolotto* (Baritone). The courtiers naturally have much reason to hate both Duke and Jester. *Count Ceprano* (Baritone) is especially bitter, for the Countess has become an object of the Duke's attentions. *Count Monterone* (Bass) is equally angry on account of the wrongs done to his daughter. *Rigolotto* jeers at Monterone, who utters a parent's curse upon both Duke and Jester. The Duke is merely amused, but the Jester is terrified.

**ACT II. A STREET.** Intimidated by the curse, *Rigolotto* makes a compact with a bravo, *Spasafucile* (Baritone), whose help is henceforth to be at his service in case of need. *Rigolotto* now goes into his garden, where he finds his daughter *Gilda* (Soprano). She conceals from him the fact that a young man is hidden on the premises. The young man (though she does not know it) is the Duke. The courtiers, by a ruse, abduct *Gilda* and carry her off to the palace. *Rigolotto* discovers what has happened, and, with horror, recalls the curse.

**ACT III. THE PALACE.** *Rigolotto* rushes to the palace. His daughter is with the Duke. In distress, he attempts to get into the room. The courtiers, who hate him, and do not altogether understand what is happening, prevent his doing so. At last, the daughter, released, dashes out. *Rigolotto's* fears are but too well founded. The curse has fallen. *Monterone* enters. *Rigolotto* swears vengeance on the Duke.

**ACT IV. A HOUSE IN A BY-STREET.** *Rigolotto* engages the bravo, *Spasafucile*, to kill the first person who comes, whoever this may be. He draws the Duke to the house, using *Spasafucile's* sister, *Madalena* (Mezzo-Soprano), as the attraction. *Gilda* hears, and, though warned by the Duke, makes up her mind to give her life to save his. Putting herself in the Duke's place, she causes *Spasafucile* to stab her. *Rigolotto* enters to receive the Duke's body, in a sack. To his astonishment he hears the Duke singing in the room above. He opens the sack and finds—his daughter.

CARDIFF, SUNDAY, 9th MARCH.  
BEETHOVEN'S OVERTURE, *LEONORA* (No. 3).

Beethoven wrote at different times four different Overtures to his one Opera, *Fidelio* (at first called *Leonora*). This "No. 3" (so-called) is generally reckoned the best.

It is a very long Overture, fully developed on symphonic lines—too extended for use as a theatre overture, perhaps, but a magnificent concert piece. There is a short Slow Introduction, and then the main body of the Overture begins. There are two chief Themes (a) the very soft and mysteriously opening one (strings alone), which immediately follows the Introduction, and (b) a sprightly flowing one, given to *Chorus* (doubled an octave below by Violin).

Note the dramatic interruption of the

Trumpet call in the middle of the Overture (generally given by a trumpeter out of sight, behind the orchestra); this represents a moment in the play where the Minister of State appears—just in time to save the hero from execution.

LONDON, THURSDAY, 13th MARCH.  
JOHN IRELAND'S SECOND SONATA FOR VIOLIN AND PIANO (in A Minor).

There are three Movements.

**I. Quick.** This has a good deal of subject matter and a great range of emotion. There are five Themes, or "Subjects," and they range from the tragic to the pathetic, the quietly happy, the exultant. The Movement opens with the statement of these themes; then there is a very short "development" of some of this material; finally the Themes are repeated, with some changes, and a short "Coda," or closing passage, rounds off the movement. The parts for the Violin and Piano are splendidly contrasted, and the harmonies often striking.

**II. Slow.** This might almost be called a Song for Violin with accompaniment for Piano—but an accompaniment of real interest, and not a mere support.

The moods, as in the previous movement, vary. There is a quiet sadness in some parts, an approach to passion in others, and a serene consolation in still others. The Movement is as the tossing of a thoughtful and feeling poet—now one aspect of life, and now another, mastering him.

**III. At a medium speed.** This begins with threatnings of tragedy, and then suddenly goes off into a transport of joy. Many of the Themes in this movement are very lovable, and linger in the memory after the piece is played and put away.

MANCHESTER, FRIDAY, 14th MARCH.  
MENDELSSOHN'S ITALIAN SYMPHONY.

Mendelssohn wrote this when he was travelling in Italy, in 1831, when he had just come of age. He wrote home to his sisters: "It will be the gayest thing I have yet done."

There are four Movements:—

**I. Quick and active.** This is full of youthful joy. It was written in Rome.

**II. Rather slowly, yet with a steady pace.** This movement is often called *The Pylæan March*, but Mendelssohn never gave it the name. It used to be one of the most popular pieces in the orchestral repertory, and British audiences used often to hold up the progress of the Symphony by insisting upon an encore. It was written at Naples.

**III. At a moderately quick rate.** This takes the place of the usual Minuet-Trio-Minuet (really First Minuet-Second Minuet-First Minuet again) in the earlier Symphonies. It is in the three-beats-in-a-bar rhythm of a Minuet, and has much of the light-handed dance feeling.

**IV. Very quick.** This was written in Rome, and perhaps represents the spirit of the Mid-Lent Carnival, of which Mendelssohn was a spectator there. There are three chief Themes in it: I. a Saltarello; II. another Saltarello; and III. a Tarantella. Both Saltarello and Tarantella are traditional Italian popular dances, the music of the Saltarello having (as the name suggests) a suggestion of a jump running through it, and that of Tarantella being more flowing.

For a long time this Symphony retained its popularity, but of late years it has been almost crowded out of the repertory and many older concert-goers will be glad of another opportunity of hearing it.

## GREAT NEW NOVEL

## "THE LORING MYSTERY"

By

# JEFFERY FARNOL

Author of

"THE BROAD HIGHWAY,"  
"THE AMATEUR GENTLEMAN,"

## STARTS IN NEXT WEEK'S TIT-BITS

The new story is another "Broad Highway," only—and this we have no hesitation in saying—it is even better. It is more mature, with the more certain touch of long practice and gathered experience. It has the same romantic setting—the same green lanes, picturesque taverns, and gallant company—the brave man and lovely woman; the same quaintly-conceived tinkers, gipsies, blacksmiths, tramps.

And, above all, it is a thrilling, heart-gripping story of love that will hold the interest of all from the first word to the last.

There are millions waiting for Jeffery Farnol's new novel. Those who read it in *Tit-Bits* will lead the field, for the story will not appear in book form until it has run its full course between the green covers of *Tit-Bits*.

To make sure of getting next week's *Tit-Bits*, ask your newsagent to deliver a copy Monday.



# PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

## Miss Marjorie Bowen.



Miss Marjorie Bowen.

**A**MONG the most interesting of the talks given from London are those of Miss Marjorie Bowen, during the Women's Hour. Miss Bowen is noted for her eloquence when broadcasting, but it is not generally known that she has lectured a good deal on her favourite subject—history. Miss Bowen began to write when quite a young girl, her first novel, "The Viper of Milan," having been published when she was in her teens. Her abilities were quickly recognised, not only in this country but also on the Continent, for she was only twenty-two when she received the Hon. Diploma of Literature at Leyden University.

## Might Have Been a Painter.

**M**ISS BOWEN lived for some time in Italy, and her knowledge of the language and the country is probably unique among English writers. Although she has published some dozens of novels, and hundreds of poems, short stories and articles, she has managed to crowd many other interests into her busy life.

One of the chief of these is painting, and had she not chosen literature in preference, there is no doubt that she could have become quite famous as an artist.

## Premier to Broadcast.

**A**N event of especial importance next week will be the broadcasting of the Prime Minister's speech at Cardiff on Friday, March 14th. Mr. Ramsay MacDonald takes a keen interest in wireless, and he thinks that broadcasting has "a boundless future of usefulness." It is as an educative force that he hopes to see wireless become more widespread, for he has never made any secret of the fact that he believes that in better education lies the solving of many of our most urgent social problems.

At one time Mr. Ramsay MacDonald's chief ambition was to become a school teacher.

## A Slip of the Tongue.



Mr. Lewis Cowie.

**A** BARITONE singer well-known in Scotland is Mr. Lewis Cowie, who is often heard at Glasgow Station. Mr. Cowie tells me that once when he was singing that famous old song "Excelsior" as a duet with a well-known tenor, the latter forgot his words and made a slip of the tongue that caused roars of laughter. All was going well until suddenly he sang: "Oh stay, oh stay, the maiden said, and rest thy weary feet upon my breast."

The slip so amused both singers and audience that a re-start was necessary.

## A Slight Misunderstanding.

**M**R. COWIE relates a funny story about an Irish girl who applied for a position in England.

"So you are just from Ireland, are you?" asked her prospective employer. "Were you trained across the water?"

"Sure, I was not, indeed!" replied the girl. "I was shipped across."

## A Question of Character.

**M**ISS CHRISTINE CROWE ("Auntie Chris") is a favourite with the children at Aberdeen, and, to use their own words, "they love to hear her laugh." She is well known as a story-teller, and the following is one of her best:

The captain of a West Highland boat was short of hands. Two men presented themselves. One had an excellent character, and was immediately engaged. The other was not so fortunate. He could get nobody to vouch for his honesty or worth. After a while, the captain, finding no other suitable applicant, took him on.

"But," said he, "I believe in every man whom I engage having a satisfactory character." A few days later, the two men were busy washing the deck. One of them, in leaning over the side to refill his bucket, lost his balance and disappeared into the sea. The other immediately went up to the captain.

"Ye were sayin' the ither day that ye aye wanted a character," he said. "Do ye mind yon chap ye took on wi' sic a gude character that ye never speired a question at him?"

"Well, what about him?" asked the captain.

"The fella's awa' wi' yin o' yer buckets," was the triumphant reply.

## Quite Logical.



Miss Amy Carter.

**M**ISS AMY CARTER, contralto, who is a popular artiste at Birmingham Station, is fond of telling the following story: A teacher of music is one of the schools in the North desired to impress the pupils with the meaning of the signs "f" and "ff" in a song they were about to sing. After explaining that "f" meant forte, he said:—

"Now, children, if 'f' means forte, what does 'ff' mean?"

Silence reigned for a moment and then he was astonished to hear a bright little fellow shout:—

"Eighty!"

## Nothing Doing.

**M**R. ROBERT MURRAY, the versatile entertainer at Glasgow, tells me an amusing story of a Scotchwoman's witty method of dealing with a man on the look-out for a "tip."

One day a dustman called at the home of a labourer and touched his cap to the woman who opened the door.

"Good morning, mum," he said. "I'm the man that empties the bucket."

"Are you really?" she replied. "And I'm the woman that fills it. Good morning!"

## An Impromptu Recital.

**M**ISS ETHEL FAIRBURN, soprano, who sang at the opening of Cardiff Station and has become a favourite there since, once had an interesting experience in Wales.

While visiting Bettws-y-Coed, she was descending a hillside and singing, as she delights to do in the open country, when a blind harpist who was playing his instrument at the foot of the hill immediately picked up the key and the air she was singing, and the song was concluded to harp accompaniment, much to the gratification of harpist and singer, who both enjoyed the incident.

## Vocalist and Motorist.



Mr. Edward Hill.

**A** SINGER much in request at Bournemouth Station is Mr. Edward Hill, whose rich baritone voice is heard to great advantage in duets with Miss Marjorie Saxon, contralto. While admitting that singing is his favourite occupation, Mr. Hill tells me that, apart from his professional work, he likes nothing better than motor-ing. Unlike many motorists, he prefers the by-ways to the highways, and, in consequence, his knowledge of the less frequented parts of the country—especially in Cornwall, Devonshire and Wales—is remarkable.

## The Reason Why.

**M**R. HILL relates a good story about a motorist who was new to the London streets and was much annoyed at being held up by the traffic.

After waiting in one spot for a long time, he called out to a policeman: "I say, constable, when are those vehicles in front of me going to move on? I've been here twenty minutes already."

"I daresay you have, sir," answered the policeman; "you see, you've drawn up on a cab rank!"

## A "Trunk" Call.

**M**OST of us remember the curious quakes we felt on the very first occasion when we were obliged to use a telephone. Miss Betty L. Grimwood, the "Auntie Betty" at Cardiff, tells me of an amusing lapse of memory that she experienced on a similar occasion.

"I wanted a long-distance telephone call," she says. "Now, I knew that when you did this you had to ask for a special line. What was it you asked for? Could I remember? No. Suddenly I was struck with a great idea. It's something you take away with you. So with a sigh of relief I lifted the telephone receiver and breathed, 'Portmanteau, please!'"

## No Need For Alarm.



Miss Isobel Shaw.

**A**N artiste who has made a speciality of singing the songs of French composers is Miss Isobel Shaw, of Aberdeen. She has a fine soprano voice which is much appreciated by listeners. Miss Shaw relates a good story concerning an amateur vocalist who would persist in trying to sing at a social gathering.

"What does he call that?" inquired a disgusted guest.

"The Tempest," answered another. "Don't be alarmed," said an old sea-captain who was present. "That's no tempest; it's only a squall, and it will soon be over."

To ensure getting the "Radio Times" regularly, ask your newsagent to deliver your copy every Friday.







# "EVERYONE'S MENTAL TOOL-BOX."

**Jerome K. Jerome Tells Readers How To Make The Best Use of Their Brains.**

ONE of the most gratifying features of the day is the increasing popularity of Pelmanism. Well-known men and women advocate and advise it. Thousands of readers are practising it. All over the country people of every type and occupation are increasing their efficiency and consequently their earning-power by this means, and are training their minds and developing their intellectual and business powers with the aid of the wonderful "Little Grey Books" issued by the Pelman Institute.

## How To Use Your Mental Faculties.

This excellent sign of the times promises well for the future, for, as that accomplished writer Jerome K. Jerome points out, Pelmanism should be the basis of all education.

"Every youngster," he writes, "comes into this world provided with a fine box of tools necessary for his life's work. It is neatly packed, and nothing is missing. He carries it in his brain. It contains CONCENTRATION, OBSERVATION, IMAGINATION (the mother of enterprise), ORGANISATION—quite a number of useful tools, mostly ending in 'tion.' And, above all, MEMORY.

Properly employed, they will enable him to accomplish any task to which Fate may call him. But nobody shows him how to use them.

## Making Full Use of the Brain.

"Oh, that's all right," we say, "he'll muddle out in time." So he does, with luck, towards the end of middle life, after years of bungling and despair. But by a little help in the beginning, by the help of Pelmanism, by showing him

- how to employ and become deft in the use of his brain;
- how to observe truly and perceive rapidly;
- how to concentrate his attention and arrange his ideas;
- how to think and how to reason;
- above all, how to remember,

he might have been a useful member of society from the beginning.

"As it is, he has to trust to hearing about Pelmanism. I am more than willing to help in making it known to him. He ought to have been taught it when he was young. The sooner he takes it up the better for him and the country. It won't turn him into a genius. It won't put more brain into him than the Lord gave him. But—

"it will enable him to make full use of the brain he has been given.

"Most of us at present are wasting it."

## Remarkable Reports.

Reports received daily from readers who have taken up Pelmanism prove the soundness of Jerome K. Jerome's advice. Here are a few extracts taken at random

from letters received by the Pelman Institute describing the benefits received as a result of practising this wonderful system.

**A Merchant** states that Pelmanism has enabled him to rise from an employee to employer.

**A Head-Mistress** writes that it has increased her Self-Confidence, strengthened her Memory and gained for her a promotion to a headship.

**A Clergyman** states that his preaching has improved.

**A Journalist** reports a "substantial increase of salary" and a vast improvement in Concentration, Memory and Mental Alertness.



JEROME K. JEROME,

the distinguished author, who recommends Pelmanism to everyone who wishes to make the fullest use of his or her brain.

**A Clerk** states that he has been promoted three times.

**An Artist** writes: "The results are wonderful. What I have gained could never be called costly even had I paid £50."

**A Woodworker** reports an increase of 50% in wages.

**A Shop Assistant** reports a great improvement in Observation, Memory, Concentration and "all-round efficiency."

**An Assistant Cashier** states that he has secured a better position.

**A Manager** reports an increase of 200% in salary.

Thousands of similar cases could be mentioned. More will be found in the copy of "The Efficient Mind," which will be sent you gratis and post free on writing for it to-day.

This book contains articles by some of the most celebrated people of the day, and shows you how you can enrol for a Course of Pelmanism on the most convenient terms. It will be posted free to any address on application to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

# I HAVE NOT FAILED ONCE.

**Company Secretary's Tribute to Pelmanism.**

An interesting letter has been received from a Company Secretary who, as a result of applying Pelman principles, has passed no fewer than eight Commercial Examinations, and has not failed on a single occasion. He writes:—

"I am an old Pelman student, having taken the 'Mind and Memory' Course in 1919-20, and being one of those courses of study, the results of which are manifested at least as well as earlier dates. I take it you do not mind a testimony after nearly five years.

"My primary reason for taking the Course was that in 1919, whilst with the Army of Occupation in Germany, I desired to give my mind a little more exercise than that imparted by clerical work following the line of dull routine. I got my desire in full plus other benefits.

1st. An increased power of concentration, and Confidence in my abilities.

2nd. The need for an aim in life definitely fixed on my mind.

Thus fortified I turned my attention in 1920 to Commercial Examinations, and am pleased to say I have not failed in one I have taken during the time I have been studying.

## Eight Examinations Passed.

"The Examinations I have passed (and written) are:—

- Chamber of Commerce Advanced Book-keeping and Accounts (Distinction)
- Royal Society of Arts Advanced Book-keeping
- Royal Society of Arts Accounting
- Royal Society of Arts Economic Theory
- Royal Society of Arts Commercial Law
- Royal Society of Arts Company Law
- Chartered Institute of Secretaries Intermediate
- Chartered Institute of Secretaries Final

"In addition to passing the Final in Company Law, I have won the Society's Silver Medal for that subject.

"In working for these Exams, I have applied Pelman methods strengthened by a 'Pelman acquired' power of concentration and desire to reach my definite aim (also a 'Pelman' acquisition), i.e., to become a qualified Company Secretary.

"Candidly, the results would not have been obtained had I not organized my mind under your tuition and taken advantage of the benefits accruing therefrom.

"I have written rather a long letter, but even now it does not give to the fullest degree the measure of gratitude I should like to express."

## "The Efficient Mind."

The New Pelmanism is fully explained in "The Efficient Mind," the fourth edition of which is now ready.

A free copy of this book will be sent to everyone who posts the coupon printed below to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

POST THIS FREE COUPON TO-DAY.

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95, Pelman House,  
Bloomsbury Street,  
London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "The Efficient Mind," with full particulars of the New Pelman Course.

Name.....

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If coupon is sent in a C212N envelope, it only costs 3d. stamp. All correspondence is confidential.



**WIRELESS PROGRAMME-MONDAY, March 10th.**

The letters "S.B." printed in Italian in these programmes signify a Simultaneous Broadcast from the Station mentioned.

LONDON.

5.00 - *Time Signal from Greenwich.*  
2.00-4.30 - *Concert:* The Mitches Trio and Notha Lynde  
(Discontinued)  
5. - *WOMEN'S HOUR:* "Letters from a Self-made  
Merchant to My Son" (Chap. II, by G. H. Lorimer, The  
Wiley Press)  
5.30 - *CHILDREN'S STORIES:* "Saks and the Flood,"  
by E. W. Lewis, "Treasure Island" (Chap. 3, Part I)  
by Robert Louis Stevenson  
6.15 - *Boys' Brigade, Boys Life Brigade, and Church Lady*  
*Brigade News.*  
6.50-7.00 - *Interced.*  
7.00 - *TIME SIGNAL FROM BIG BEN, AND THE GEN-  
ERAL NEWS BULLETIN. A. B. in all Stations.*  
*JOHN STRACHY (the B.N.C. Literary Critic): "Weekly*  
*Book Talk." A. B. in all Stations.*  
*Local News and Weather Station.*

### Quantile Estimation

Performance of the Opera  
"ROSALETTA" (Fraschi).  
In Three Acts.  
With Chorus and Augmented Orchestra.  
Produced and Conducted by L. STANTON JEFFERIES.

11 Ours de Montargis .....	JOHN PERRY
Hippocras .....	WILLIAM MICHAEL
Cytha .....	GERTRUDE JOHNSON
Stourcette .....	WILLIAM ANDERSON
Marionette .....	
Moulinette .....	
Leveillé .....	CONSTANCE WILLIS
Thème .....	HERBERT THORPE

(Other Parts are Doubled by the above Artists.)

1.30.—Acts I, and II, of the Opera.

5.15.—PROFESSOR A. J. DOLAN: "Episodes in the History of England—The Sinking of the White Ship."

5.30.—TWO SERIALS FROM GREENWICH, AND IN GENERAL NEWS BULLETIN, 5.55, to all Stations except Glasgow.

Total News and Weather Forecast.

5.55.—Act III, of the Opera.

10.30.—Close down.

Announcer: J. S. Dolan.

THE UNIVERSITY OF CHICAGO

2.38-4.30.—	London Picture House Orchestra, Director, Paul Kinner.	
2.6	MOUNTAIN CORNER: Sidney Rigdon, F.W.H.S., "Typical Horticultural Music."	
2.28	Aggravated Weather Forecast.	
	KIDDIE'S CORNER.	
6.12	Boys' Brigade, Boys' Life Brigade, and Church Lads. Belgrade News.	
6.48	Tommy Cooper.	
7.6	NEWS: S.D. from London.	
	JOHN STRACHLEY, S.D. from London. Local News and Weather Forecast.	
7.18	STATION ORCHESTRA.	
	On stage: "Morning, Noon, and Night" . . . . . Nipper Soloists: "The Day" . . . . . <i>Frederica and John</i>	
	HOLDA KIRKBY.	
	Soloist: "Slow And" . . . . . <i>Handley</i>	
	Child Soloists: "Blue Curtains" . . . . . <i>Heidi</i>	
	"The Limitations of Youth" . . . . . <i>Field</i>	
	Soloist: "Kismet's Love" . . . . . <i>Alfred</i>	
	Orchestra.	
8.12-8.45	"Loud Ones" . . . . . <i>Walden</i>	
8.45-8.45	Interval.	
9.45	Orchestra.	
	Soloist: "The Grand Duchess" . . . . . <i>O'Shaughnessy</i>	
	Alice VAUGHAN (Contralto).	
	"The Habanera Song" (" Carmen ") . . . . . <i>Alfred</i>	
	"The Ecclesiastical" . . . . . <i>Edith</i> (1)	
	Orchestra.	
	Orchestral Music to "Faint" . . . . . <i>Catherine Taylor</i> (1)	
9.55-10.15	S.D. from London.	
	Local News and Weather Forecast.	
9.40	AMEN MOWELL (Bass).	
	"Churchion Dances" . . . . . <i>Gernone</i> (1)	
	"Meditation of Mine" . . . . . <i>Anderson</i> (1)	
10.0	Orchestra.	
	Solo: "Solo Intermezzo" . . . . . <i>Ross</i>	
	(a) Value Lesson; (b) Pin Sol; (c) Dance Intermezzo.	
	Selection of Herbert Brown's Songs. . . . . (8)	
	Solo: "Norwegian Tune" . . . . . <i>Erley</i>	
10.10	Close down.	

**BOURNEMOUTH.**

5.15-4.45.—The "JIM" Tels and Vocal Glee Club  
072504.  
5.15.—WOMEN'S BOYB, ..  
5.15.—KIDDEEN'S HOUR.  
6.0.—Others: The Lake Boys' Lake Brigade, and Church Lake  
Brigade News.  
5.15.—Scholar's Hall-Tone: Miss E. M. Kiehl, "Came  
Ladies."  
7.0.—NEWS, C.B. from London.  
JOHN STRACHEY, S.B. from London.  
Local News and Weather Forecast.  
7.30-8.30.—Entertained.  
"Sing high!"  
8.0.—THE WARRIORS SINGING ORCHESTRA.  
Conductor: CAPT. M. A. PEATHERSTONE.  
Symphony in D ..  
Air in G Major ..  
8.30.—  
REGINALD S. MONT (Vocalist).  
THOMAS B. HENSWORTH (Vocalist).  
CHARLES LEBSON (Pianist).  
First Movement, The No. 1 ..  
8.30.—  
Second Orchestra ..  
Symphony for Strings, Op. 28 ..  
First Movement from Night Music Series 18, No. 2 ..  
8.45.—  
Reginald S. Mont ..  
Symphony from D Major Concerto ..  
8.55.—  
Thomas B. Hensworth ..  
Cello ..  
Cello ..

9.55.	Sieck Orchestra.
9.56.	News for Strings, Op. 24.....Julius Klengel
9.56.	NEWS. S.E. from London.
	Local News and Weather Forecast.
9.56.	String Orchestra.
	"Lobbesfelder Wald", Op. 52.....Erichson
9.56.	Do.
	"Schwanda".....Schubert
10.2.	String Orchestra.
	"Schwanda".....Schubert
	"Tramontana".....Schubert
10.10.	Class over.
	Assessment. Stanley Hall.

**CARDIFF.**

5.0.—SWAN—“FIVE O'CLOCK.” “Mr. Kootenay,”  
Vocal and Instrumental Artists, the Station Orchestra.  
Weather Forecast.  
5.45.—THE HOUR OF THE “KIDDEWINKS.”  
6.44.—Bey Brigade, Boys' Life Brigade, and Church Lady  
Brigade Songs.  
7.0.—NEWS.—J. E. from London.  
ROBIN STRACHEY. S.E. from London.  
Local News.  
7.30 5.45.—Interval.  
THE KINGSDOWN EVANGEL FREE SILVER BAND.  
Vocalist: ILLIAN LEWIS (Contralto).  
7.45.—March.—“Tombstone”..... Flange  
Selection.—“Kiddewinks”..... 5 ends  
8.0.—Songs from “Love's Garden”..... *Emotional Dramatic*  
(1) “The First Spring Day.” (2) “In Violet Time.”  
(3) “Roses for You.” (4) “Summer Rhaps.”  
8.16.—Overture.—“The Bohemian Girl”..... *Full*  
Trombone Solo.—“Joy Wheel”..... *Sustained*  
(Soloist: D. Smith.)  
8.25.—Songs.—“Out Where the Blue Begins”.....  
*Forward Grand* (S)  
9.10.—“Lido Dances”..... *Last Nocturne* (S)  
9.25.—Selection.—“Melodious Memories”..... *French*  
Waltz.—“Carnegie Tango”..... *Grand*  
9.50.—T. HOWARD COLETT, F.R.S., “Inventive Tunes  
Down to Date.”  
10.0.—Songs.—“Someone” (“The Happy Day”)..... *Robust*  
“Just For a While.” (“The Last Waltz”)..... *Serious*  
10.10.—Overture.—“Cough of Baghdad”..... *Emotional*  
Selection.—“Sister Song”..... *Romance*  
9.30.—NEWS.—J. E. from London.  
Local News and Weather Forecast.  
9.55.—Selection.—“Sunday Parade”..... *Musical*  
9.55.—Dance Music.  
10.15.—Close down.

**MANCHESTER.**

2.30-2.35—*Concert by the "22V" Boys.*  
 3.0—*WOMEN'S HOUR.*  
 3.20—*Parents' Magazine Forecast.*  
 3.35—*CHILDREN'S HOUR.*  
 6.00—*Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.*  
 6.40—*FRANCIS J. STAFFORD, M.A., M.Ed., French Teacher.*  
 7.0—*NEWS. S.P. from London.*  
 JOHN STRECHLY, S.P. from London.  
 Local News and Weather Forecast.  
 "A Popular Programme."  
 7.10—"22V" ORCHESTRA.  
 Intermission: "The Tally Hoary Poem" ..... *Thames*  
 Selection: "A Musical Sketch" ..... *Alford*  
 Music: "The Merry Poemant" ..... *Ed*  
 Selection: "The Jolly Musicians" ..... *Musical*

Selection of Nursery Rhymes ..... Doug  
Intermission, "Narcissa" ..... Niles  
9.45.—MISS GOODWIN E. JACKSON on "English."  
9.9.—KILGORE SMYTH on "U. S. National History."  
ARCHIE CAMDEN (Solo Harpist).  
"Lily Long" ..... Fred Gentry  
The Engineers will report their latest discovery.  
9.30.—NEWS, &c. from London.  
Local News and Weather Forecast.  
9.45. .... Orchestra.  
Patrol, "The Woe Magistrate" ..... Jones  
Selection, "Alegre" ..... Gentry  
Suite, "A Day in Naples" ..... King  
10.20.—W. F. FLETCHER, Spanish Tair.  
10.30.—Close down.  
Announcement: How Goshen, Ill.,

## NEWCLAYLE

7.45.	-Concert: Gladys Edmondson (Solo Flute), Florence Lyon and Joseph Nall (Vocal Duettists), William A. Cross (Solo Clarinet).
8.15.	-WOMEN'S HOUR.
8.15.	-CHILDREN'S HOUR.
8.6.	-Schubert's Half-Hour: A. Kent, M.A., em. "Tops and Trotters."
8.50.	-Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Songs.
8.45.	-Favourite Concert.
9.0.	-M.W.S. S.B. from London.
	(JOHN STRACHEY, S.B. from London.
	Local News and Weather Forecast.
9.30.	THE WIRELESS ORCHESTRA.
	Conductor: WILLIAM A. CROSSE.
	Selection, "Sally" .....
9.45.	EVELYN WILSON (Soprano).
	"The Song That Reached My Heart" .....
	"Cherry Ripe" .....
9.55.	WILLIAM LAWS (Solo Violin).
	"Chanson Triste" .....
	"Gavotte" .....
10.	Orchestra.
	"Valse à Trois" .....
10.15.	WILSON BEVERIDGE (Tenor).
	"Ah, Moon of My Delight" ("In a Persian Garden") .....
	"I Hear You Calling Me" .....
10.25.	William Laws.
	"Marsch" .....
	"Serenade" .....
10.35.	Evelyn Wilson.
	"Kullervo" .....
	"Songs That Are Brightest" .....
10.45.	Orchestra.
	Melodies from "The Calabert Girl" .....
10.5-10.20.	-Interval.
10.30.	-M.W.S. S.B. from London.
	Local News and Weather Forecast.
10.45.	Orchestra.
	"You And "Night In The Woods" .....
	"You And "My Sunshine Girl" .....
10.55.	William Laws.
	"La Serenata" .....
10.5.	Wilson Beveridge.
	"The Song of 'Doe" .....
	"When My Caravan Has Rested" .....
10.15.	Orchestra.
	"A Marchal De Suez" .....
10.30.	-Close down.
	Announcer: C. K. Parsons.

A number against a musical term indicates the name of its publisher. A key list of publishers will be found on page 427.

## EVENTS OF THE WEEK

**SUNDAY, MARCH 9th.**  
**CARDIFF, 8.30.**—Symphony Concert No. 46.  
**MANCHESTER, 8.0.**—Wagner Concert.  
**GLASGOW, 8.05.**—Recital of A Cappella Church Music (16th to 20th Century).  
**MONDAY, MARCH 10th.**  
**LONDON, 7.30.**—"Rigoletto" (Verdi), produced and conducted by L. Stannford. Jefferies in the London Studio.

**TUESDAY, MARCH 11th.**  
**LONDON, 7.30.**—The Royal Engineers  
 String Band.  
**CARDIFF, 7.30.**—"As You Like It"  
 (Shakespeare).  
**NEWCASTLE, 9.45.**—The Newcastle  
 Players' Repertory Theatre Company  
 in a Performance of "The Silk Hat"  
 (Lord Dunsany).  
**ABERDEEN, 7.30.**—"The Song of Hi-  
 waitha"—Poem by Langfellow, Music  
 by Coleridge-Taylor.

WEDNESDAY, MARCH 12th.  
BIRMINGHAM, 7.30.—Birmingham Com-  
posers' Night: No. 3, W. J. Fenney.  
CARDIFF, 7.10.—The Magic Carpet: L.  
China.  
GLASGOW, 7.30.—Grand Symphony Con-  
cert.

THURSDAY, MARCH 13th.  
LONDON, 8.10.—Hours with Living Composers—John Ireland.  
BIRMINGHAM, 7.30.—Chamber Music Programme.  
ABERDEEN, 7.30.—Operatic Night.  
LONDON, 10.0—2.30 a.m.—The Savoy Bands relayed from the Savoy Hotel, London, S.E. to all Stations. (An attempt to broadcast a Programme of Dance Music to the U.S.A.)

FRIDAY, MARCH 14th.  
LONDON, 7.30. John Henry's Pro-  
gramme.  
CARDIFF, 9.15. The Prime Minister.  
S.B. to all Stations.  
MANCHESTER, 7.45. Mendelssohn Pro-  
gramme.  
BOURNEMOUTH, 8.10. Song Cycle, "In  
a Persian Garden" (Liza Lehmann).  
GLASGOW, 7.45. Story Recital, "Pride  
and Prejudice" (Jane Austen).  
ABERDEEN, 7.30. "The Duke of Kil-  
bucknie" (Robert Marshall).

**SATURDAY, MARCH 15th.**  
**BOURNEMOUTH, 8.0.**—A Night of Memories.  
**ABERDEEN, 7.15.**—Another Scotch Night w' Mr. McWhackie and his Friends.



# Thought

Thought is universal! Universal association of ideas enabled you to know of an alluring, ever-renewable hobby—WIRELESS. And in enthusiastic search for knowledge your thoughts are confused, the many radio books confuse you; you must use method and need authoritative advice. The Wireless Press, Ltd., pioneer publishers, can help you. For instance:

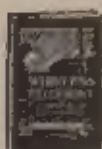
The majority of popular books are too elementary for the progressive wireless man in the early stages. Such should not "The Home Constructor's Wireless Guide," by W. Jenion, price 1s. 6d. Post free 3s. 9d.



Practical Wireless Sets for All—Home Construction Made Easy, by Percy W. Harris, 1s. 6d. net. Post free 1s. 8d. No previous knowledge is necessary to construct the reliable, efficient and thoroughly tested receiving sets described in this book.



Wireless Telephony—A Simplified Explanation, by R. D. Sangay. Price 2s. 6d. net. Post free 2s. 9d. De Luxe edition, price 3s. net. Post free 3s. 3d.



Mr. Sangay caters for many persons who possess receiving apparatus yet have no technical knowledge. Sufficient general information is given to enable "beginners" to acquire an intelligent interest in the apparatus they use without encroaching upon the vast field of technical matters involved.

The Construction of Amateur Valve Stations, by Alex. L. M. Douglas. Price 1s. 6d. Post free 1s. 3d. New circuits and the very latest possible designs for excellent broadcast receivers are given in this book, the circuits being so arranged that they conform to the Postmaster-General's regulations regarding reception.



Crystal Receivers for Broadcast Reception, by Percy W. Harris. Price 1s. 6d. Post free 1s. 7d. The purpose of this book is to explain in popular language the principles upon which all crystal receivers are designed. Why not try it?



The Radio Experimenter's Handbook, Part I, by Philip R. Cousins. Price 3s. 9d. Post Free 3s. 11d. The aim of the true wireless experimenter should be to design his set to meet his own requirements. Part I deals with the general principles underlying the design of radio receiving equipment.



London: The Wireless Press Ltd.  
(Dept. R.T.), 12-13, Henrietta St.



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The principle employed makes use of a vibratory reed attached to a cone-shaped aluminium diaphragm at its centre, eliminating every possibility of distortion.

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Removes all tarnish and produces a beautiful finish in one operation  
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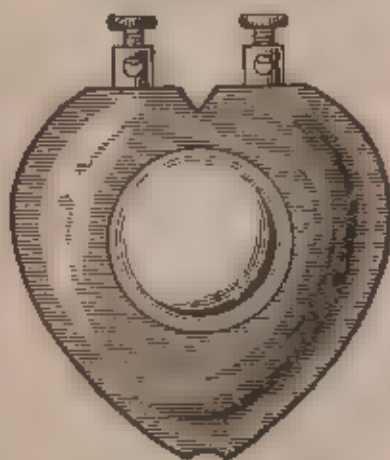






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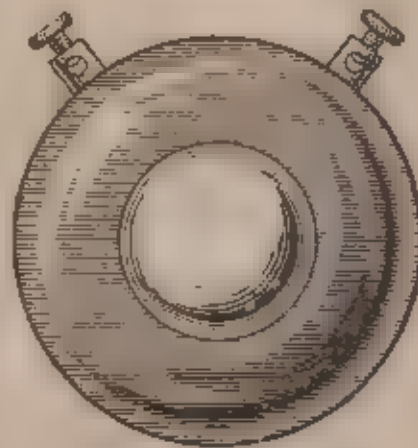
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It also allows of an extension being taken from the electric bell circuit to any part of the room, and when used as a fixture to a wall, two extensions can be taken from each Radio Bell Push.

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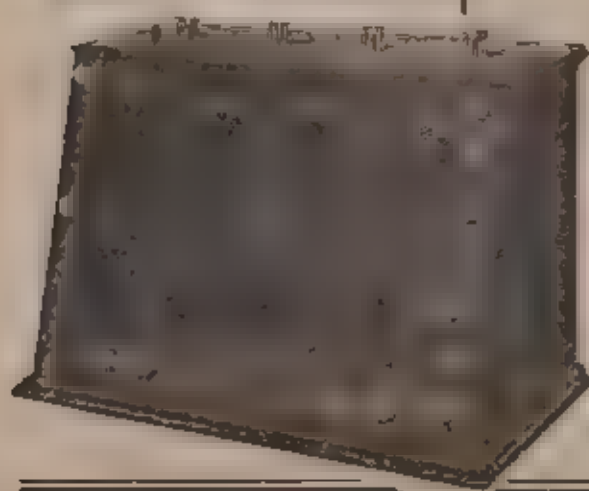
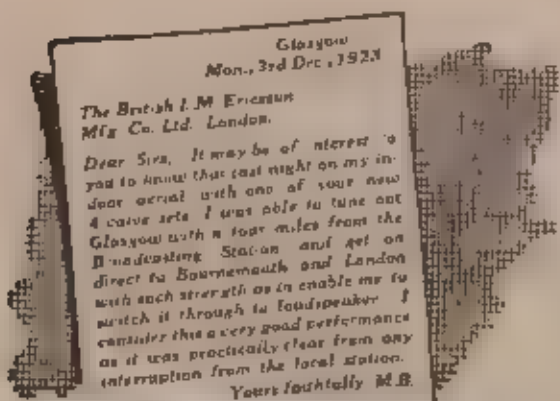
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# WIRELESS PROGRAMME—SATURDAY, March 15th.

The letters "E.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

## LONDON.

8.00.—The Stationery Company.  
8.15.—The Savoy Bands, S.B. from L.  
8.30.—Close down.  
Announcer: Stanley How.  
9.00.—"JAWS" "FIVE O'CLOCK" "MAY" E. and  
Vocal and Instrumental Artists, the Station Orchestra.  
9.15.—"OUR OF THE KIDNEY" S.B. from London.  
9.30.—Local News and Weather Forecast.  
9.45.—WILLIE L. CLIFFORD on "Sport of the Week".  
Popular Night.  
Announcer: MASTER T. TERENCE WILLIAMS.  
Entertainment: SIDNEY EVANS and HERTSELE.  
THE STATION ORCHESTRA.  
9.50.—"The Shall Feed His Black" ("The March") Handel.  
10.00.—"The Shall Feed His Black" ("The March") Handel.  
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## BIRMINGHAM.

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## ROBERTSON'S.

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## Rope Making.

A Talk from Glasgow, by Henry Berkmyre.

THE first machines for twisting hand-spun yarn into strands were made in England. Many vegetable fibres may be used nowadays; but for the combined qualities of strength, flexibility and durability, none can compete with Manila hemp.

The first process of manufacture is to open and batch or mix the various marks of hemp.

After batching, the fibre passes through various machines, the purpose of which is to bring the fibres into such a continuous unity as to form a basis for spinning into yarn. They consist of a system of pins and rollers which act in much the same way as the ordinary comb one uses for one's morning toilet. The fibres are straightened and drawn until they all lie parallel one beside the other. The short fibre or tow falls below the machine and is used for the cheaper classes of rope.

When they have been reduced to a sufficiently fine state, they are taken to the spinning frame, which works somewhat similarly to our ancestors' spinning jennies. The fibres are for the last time drawn through pins, and twisted or spun into yarn. This is automatically wound on bobbins to facilitate its removal to the ropewalk.

A ropewalk is much the same as it always has been. At one end is a bank or reel to hold the bobbins of yarn. The size of rope and the number of strands having been decided upon, the necessary number of bobbins are mounted in the bank. The yarns are then passed through a register plate, and thence through a tapered tube, the sectional area of the smaller end of which is equal to the sectional area of the strand. The term given to the yarns on emerging from this tube.

Each strand is then separately attached to a revolving hook on a travelling machine running on rails, not unlike our ordinary railroad, but, of course, of narrower gauge. This machine proceeds up the walk, drawing out and twisting the strands until the requisite length is reached.

At the bank end of the walk the strands are then cut and attached to the books of a fixed machine, and both sets of books are set in motion in opposite directions. A carriage bearing the laying top is brought close up to the traveller, and the strands placed in its grooves. The action of the hooks on both machines revolving, twists or lays the strands one upon the other, and thus forms the carriage down the walk until the rope is completed.

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10.30.—"The Shall Feed His Black" ("The March") Handel.  
10.45.—"The Shall Feed His Black" ("The March") Handel.  
11.00.—"The Shall Feed His Black" ("The March") Handel.

A number against a musician's name indicates the name of the publisher. A key list of publishers will be found on page 427.



# Official News and Views.

## Gossip About the B.B.C.

**A** MIN attacked the broadcast of church services, and the fact that the service was reduced to a machine for baptizing, marrying, and making a record of the service. The situation getting. We might point out that the service is a substitute for church attendance. In the first place, it takes part after the service, and the people who are regular churchgoers, make their devotion.

The work which the Radio Society of Great Britain have done to facilitate the music of the Nation is worthy of the highest praise. The map which the engineers keep to show the stations in which interference is experienced is now comparatively clear, although in Ealing and in Oxford there is yet some trouble.

### The Decrease of Oscillation

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### "Rigoletto" by Wireless

*Rigoletto*, the opera by Verdi, is to be performed in the Metropolitan Opera House, London. It will be produced and conducted by Mr. T. Standon. The opera, which is one of our most famous, is being performed on this occasion, and the cast includes Mr. John Perry, Mr. William, and Mr. John Perry.

### Hours With Living Composers

Those who listen on Thursday, the 11th, will have an opportunity to hear the series of Hours with Living Composers. Mr. John Ireland—the composer whose works will be dealt with that evening—play, with Miss Daisy Kennedy, his Sonata in A Minor for violin and piano.

This programme will be widely appreciated, and it is to these two distinguished artists, Mr. George Parker, baritone, will sing some of Mr. Ireland's well-known songs.

### The Third Symphony Concert.

The third symphony concert of the season at the Central Hall, Westminster, on the 12th, will consist of a programme of music, and some of the most famous Russian composers. The programme includes the 3rd Symphony by Beethoven, and the 1st Symphony by Tchaikovsky.

The orchestra on this occasion will be the Royal Albert Hall Orchestra, conducted by Mr. H. Coates, and the pianoforte solo will be Mr. Maurice Cole.

### Weekly Concerts from America.

A series of experiments, relay concerts from America, have been arranged owing to the great public demand for such transmissions, and

it hoped that they would be arranged by Mr. The Metropolitan-Vickers, in conjunction with the Westinghouse Electrical and Manufacturing Company of East Pittsburgh, Pennsylvania. The programme of 436 metres and 490 metres, operating with an average aerial energy of seven kilowatts.

The station was originally erected to supply other districts with concerts from the station. The station is now being used for the purpose of broadcasting. The station is now being used for the purpose of broadcasting. The station is now being used for the purpose of broadcasting.

### Reducing Interference.

Experiments have been made recently with a view to increasing the efficiency of the serial system, and we hope to combine it with a small antenna, also as to give a heart-shaped polar diagram, which is one of the most effective for cutting out atmospherics when they are mainly coming from one definite direction.

Various methods have been tried to reduce the reception of KDKA. The first method was to use a small frame aerial in conjunction with a small antenna. The receiver consisted of one heterodyne valve, up to six high-frequency valves, the first detector valve, up to three long wave high frequency valves, and a second detector valve. The receiver coupled low frequency pick-up. Generally, only a few of the 400 frequencies were used, and sufficient strength in current to give the signal by means of a 21.0, where they are retransmitted. The relayed signal not only to all the other stations. Special precautions have been taken to obtain the best directional effects with the loop aerial. This has been rather a difficult matter. It is quite possible to cut out certain jumping stations, and also to reduce the strength of atmospherics by varying the direction of the loop.

Further experiments are being made with a view to increasing the efficiency of this serial system, and we hope to combine it with a small antenna, also as to give a heart-shaped polar diagram, which is one of the most effective for cutting out atmospherics when they are mainly coming from one definite direction.

### Comparing Results.

A comparison has been made of the results in picking up KDKA in Manchester and in various parts of London, and the results obtained at all these places are identical with regard to the ratio of atmospheric to signal strength. The reason for making the comparison was that there was a suspicion that the Biggin Hill station was being affected by atmospheric disturbances. The results of the fact that these are very much the same on the South Coast, it appears that the results obtained are as good as could have been obtained.

There are still difficulties apparently in the maintaining of a constant wave-length at KDKA, and it appears to vary. These difficulties are taken with the receiver to avoid any possible change of wave-length by having a variable capacitor and a perfectly stable

## B.B.C. PERSONALITIES.

### Mr. Bertram Fryer.

Station Director, Bournemouth.

**W**HEN Mr. Bertram Fryer has worked in the interests of broadcast, he has achieved success. His versatility has enabled him to build up popularity which always seeks to maintain. Young and alert, with a rather oval face, his personality creates a sense of intelligent activity wherever it is met.



MR. BERTRAM FRYER.

His first association with the Corporation was as Station Director at Newcastle. He went there from the Apollo Theatre, London, where he was playing with success in *Hamlet's* of the High St. Before this, Mr. Fryer's reputation as an actor, theatrical producer and manager was well known in many parts of the country. For ever since his early youth he has lived entirely in the theatrical and entertainment world. A character actor of no mean ability, he has played not only in London and the provinces, but also in South Africa.

As a manager, he worked with his father for about five years on the London Stock Exchange, but his craving for self-expression, in a wider manner, made him leave this kind of work for a more variable existence in the footlights.

### Opera Under Difficulties

During the period of his Station Directorship, which covered a period of six months, from April until October last, he himself popular with all the listeners in the north, and it is to his credit that he produced Grand Opera under conditions as difficult as they were novel. With none but local singers, he produced the first and second acts of the *Lily of the Valley*, and the first and second acts of *Martha*. In the Newcastle district, the first and second acts of *Faust*, assisted this time by Beatrice Waratah, of the British National Opera Co. All these were produced in the studio, and without doubt, created a landmark in the development of broadcasting in the North.

When it was decided to open the Bournemouth Station, it seemed fitting that Mr. Fryer should have the responsibility and the work of making this development a success. Arriving there a stranger, he quickly made friends and looks back now with a quiet smile upon those late autumn days, when, in a single room over a garage, he began his work.

### Programmes for Scholars.

Since October he has produced Sketches, symphonies, and a programme, depending on local talent, that has met with constant appreciation. His courage induced him on one occasion to produce Dvorak's New World Symphony, and his reward came, when later it headed the list of listeners' request night.

It is also to the credit of Mr. Fryer that when at Newcastle he began special transmissions for scholars. His idea was that immediately after school hours there was a fine opportunity to give scholars a programme midway between that of the "Children's Hour" and the "Men's Talks." It proved very successful and at Bournemouth where he developed the idea, too, it has made him as popular with the children of the South Country as with those of the North.



# Terrors of After-Dinner Speaking.

A Talk from London by LORD RIDDELL.

I CONFESS I find it terrifying to make an after-dinner speech without a visible audience. It is difficult to be merry when talking to a vacuum. They say that totalitarianism will kill after-dinner speaking. Perhaps it would be a good thing. Talking to a vacuum is like talking to a totalitarian audience. It looks hard and bright, but it is not hilarious.

## A Tricky Business.

The terrors of after-dinner speaking are of two sorts—the terror of the speaker and the terror of the audience. From the speaker's point of view, after-dinner speaking is a tricky business.

Many speakers forget what they intended to say. They are like the young man who, when called upon to propose a toast, remarked:

"When I came into the room only two people knew what I was going to say—the Almighty and myself. Now there is only one, and that is the Almighty."

Most after-dinner audiences are tolerant. They do not expect much, and as a rule they are not disappointed. How they survive the enormous toasts I do not wonder.

## Getting the Garkle.

On these occasions I resemble the prisoner who was about to be hanged in a far-off American state. A large crowd had collected to witness the execution. It included dozens of reporters and the local Senator. One of the reporters asked the Sheriff that the prisoner should make a short speech.

Thereupon the Sheriff said to the man: "Would you like to make a speech before I hang you?" "No," replied the prisoner, "I'm no speaker. Get on with it."

The prisoner stepped on to the platform and said to the Sheriff, "As the prisoner does not wish to speak, is there any objection to my making a short speech?" The Sheriff, much surprised, said to the prisoner: "This is a matter for you. Do you object to Senator Brown making a speech?"

"No," said the prisoner, "let him speak. But hang me first."

## Back-chat from a Corpse.

If truth were told, these are the sentiments of many after-dinner audiences. Luckily, they do not express them. The speakers do not suffer like the clergyman who had delivered a funeral oration on a member of his flock who had been, a most exemplary person. The parson concluded his remarks by saying he was sure that the deceased was now far happier than he had been on earth.

At this, a lady in the front pew stood up and, addressing the parson, said: "I am the widow. While you have been speaking I have been in spiritualistic communication with my husband, who desires me to say on his behalf that you are wrong, as he was happier with me on earth than in his new abode."

The clergyman, much annoyed, replied: "I have been in the profession thirty-five years. I have delivered no fewer than two thousand five hundred and fifty-three funeral orations, and this is the first time I have had any back-chat from the corpse."

One of the terrors of after-dinner speaking is the pearl. This is a horror for both the speaker and his victims. The other night a Janet Minister, when proposing the toast "Absent Friends," made this error. He concluded: "I ask you to drink to absent friends, including the head waiter, whom I have not seen for at least half an hour."

The audience were puzzled. Had he said according to tradition, "the wine waiter," no doubt the audience would have enjoyed the joke as usual.

Then there is the terror of the speaker who finds that all his best jokes have been made by previous speakers. Unless he is fortunate enough to have some more shots in his locker, his only refuge is a few chestnuts.

## Expected Too Much.

In the past I have ruled on the story of the Bishop who was staying in a country house where there was a small girl much interested in his ecclesiastical attire. Wanting to lead her mind to higher things, he inquired whether she knew the Lord's Prayer. "Yes," she said. "And do you know your creed?" "Yes," she answered. "And do you know the ten commandments?" "Yes, I do!" "And do you know your catechism?" "Damn it," said the little girl, "I can't know everything!" I am only seven.

After-dinner speaking in America is an ordeal. It has its special terrors. Members of the audience wait behind to put questions,

according to the custom at revival meetings in this country.

One charming young lady said to me: "May I ask you a personal question? Are you what they call a blood peer?" I said: "If you use the term in the sense in which we apply it to pedigree cattle, the reply is in the negative."

To-night I shall leave this cheerful studio a good place to be in. I have told my best stories. I can never repeat them. I may have been heard, so I am told, from John o' Groats to Land's End by a million listeners. What a terrible prospect!

## Taking No Risks.

In future when I am asked to speak at a public dinner I shall bear in mind what took place when a Negro was charged with stealing chickens. He called, as evidence of character, the local parson, another black gentleman. The magistrate said to the witness: "Do you think Brother Sambo is the sort of man who would be likely to steal chickens?" "We, boss," replied the parson, "I should not like to say that, but if I were a chicken, and Brother Sambo were around, I should soon buzz."

In future, as an after-dinner speaker, I shall roost high—very high!



LORD RIDDELL.



## AMERICA PEAKED.

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## Wireless Wisdom.

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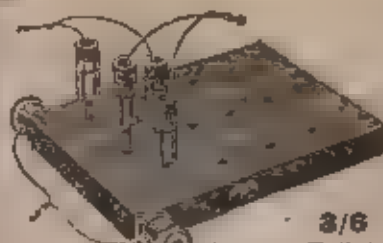
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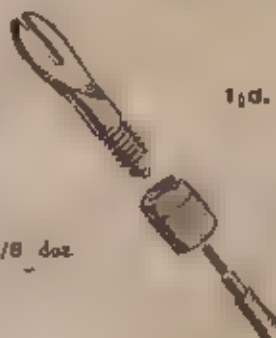
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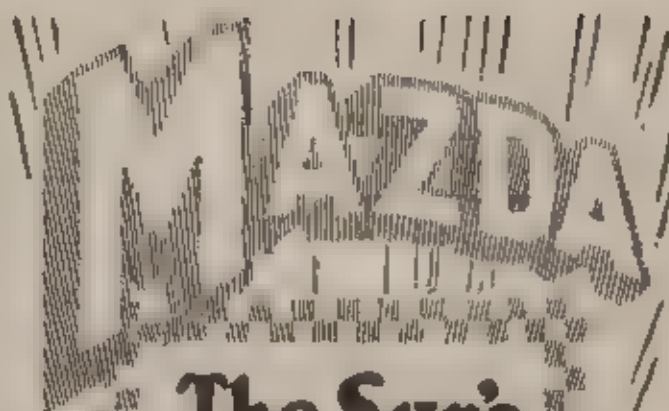
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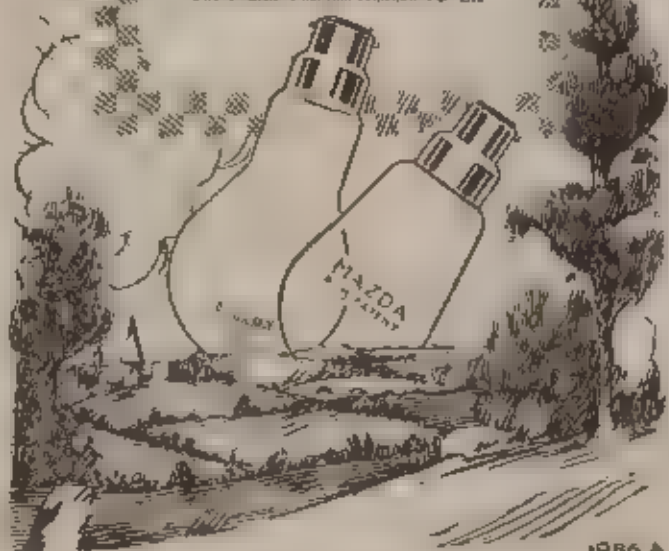
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## Occupational



# THE CHILDREN'S CORNER.

CONDUCTED BY  
UNCLE CARACTACUS

## A Message from Uncle Edgar, of Birmingham.

I EXPECT all the Birmingham nephews and nieces are longing to have the first message that Uncle Edgar has ever sent them through *The Radio Times*. Here it is —

Hullo, Kiddies! How are you all? Very well and very happy? That's splendid! And by the time you have read that greeting you will know who has written it, won't you? At any rate, those of you who listen to Birmingham will recognize the familiar words, although I don't think you have ever seen them in cold print before.

### Before We had the Alphabet.

By the way, talking about "cold print," I wonder if you know why print should be described as "cold." Shall I tell you?

You probably know that speech is nearly as old as the world, and that people managed to get along for very many years without any other method of communication. Then the idea of writing came into somebody's mind. He did not think of A, B, C and the other things we call "letters" to-day; but contrived to express certain things by a series of pictures and signs.

### A Great Art

Very many more years passed by before anything like what we call "letters" were thought of, and by this time clever men had got into the habit of looking upon writing as a very great art because of the pictures they had become accustomed to use. So that they continued even after the discovery of "letters," to treat the expression of thoughts and messages on stone or parchment as an art. They never hurried over their work, but took any amount of time to make it very beautiful.

Most of these men were very devout and lived in monasteries. You have seen specimens of their work, no doubt; or, at least, you have seen the modern imitation of it known as Illuminated Writing.

### The First Printing Press.

And then came one of the most important discoveries of the world. Printing. The first printing press was very crude indeed; but the speed was so much greater than the leisurely writing of the scribes, and so many more copies of one message could be produced than was possible by hand, that a great change came over men's ways. Because there was something for everybody to read, everybody wanted to learn to read.

But something else happened at the same time. First of all, as we have seen, people had to rely upon the intimacy of human speech for communicating messages. Then came "picture" messages and, later, beautifully designed and coloured writing.

It is rather curious that the radio is helping to restore the old intimacy of messages from one to another. If somebody invented a printing machine to record messages which appear cold and dead, another great man has discovered wireless, and we hear the voices of friends with a warmth of tone which tells us at once of a warmth of heart.

Isn't that an interesting story by Uncle Edgar, and doesn't it make you think what a wonderful world it must have been before there were any books or letters?

### STRANGE HOMES OF ANIMALS.

You all know how domesticated animals love their homes. A horse never forgets the place which has once been his home, a dog will go many miles to return to the spot where he has lived at some time; the homing pigeon will fly hundreds of miles in order to return to its loft. But what of the animals we have not tamed? They are every bit as proud and fond of the homes they have made for themselves and their little ones, and devote great labour and skill to the building of the places in which they live.

Quite a little city under the ground is burrowed by the mole. The mole-hills, which you have all seen, are not part of the dwelling at all, so you need not dig down and expect to find Mr. and Mrs. Mole and all the little moles at the bottom of one. The mole-hills are merely shafts which the mole has thrown up in order to get rid of the loose soil which he has scraped

must have a snug, dry home for the night. He chooses, therefore, a stream, and realizing that, although the water is sufficiently deep at the time, in dry weather it may become too low, he sets to work to build a dam. To do this he gnaws with his powerful teeth at the trunks of trees until the latter fall. He then cuts them up into logs, and with these and with mud and stones and twigs, and all sorts of vegetation, he makes his dam.

This causes the water to collect at this spot until there is enough to flow over the top, so there will always be water there, unless the stream above the dam runs dry.

### A Masterpiece in Mud.

The beaver then proceeds to build his home, which is a masterpiece of skill. It is made of mud, into which he forces branches of trees, and the whole is beaten so solid that when the frost comes, the "lodge," as it is called, is as hard as iron.

The dwelling is about 6 feet across and 3 feet high. Inside it is beautifully snug and warm, with beds arranged round the walls, so that Mr. and Mrs. Beaver and family can all lie snugly in the one bed. When the little beavers are old enough and big enough to go out into the world and make their own homes. Two passages lead from the lodge into the water. One of these opens out just below the level of the water and the other at a lower point, so that if the water is frozen over, the beaver can still get out and reach the store of bark which he has hidden to be his food-supply during the winter.

### The Lazy Otter.

With the beaver in mind, you would expect the otter to be equally clever and to build himself a nice house in the banks of the river which he frequents; but no, he is much too lazy when it comes to work, and he is content with ready-made holes in or near the river-bank. He may, perhaps, scrape and shape the hole according to his liking, but he never sets out to make a home for himself unless there is no retreat already in existence.

### A Splendid Little Builder.

In the woods you will find a splendid little builder in the squirrel. He does not go underground, but makes a nest in the hollow of a tree-trunk or in a fork of the branches, high up, away from any danger. First of all, he makes a strong flooring and sides, and roofs this over with a little dome. This is all done with twigs, so closely woven together that the rain and wind, which he hates, cannot possibly enter. The inside he lines with the softest moss, and the little home is as snug as could be.

As he must have air, he leaves open a little doorway, by which he enters from below, and he has another opening on the opposite side, by which he can escape should an enemy attack him.

There are many other clever home-builders of the animal world, but from what has been said you can now see that they are just as skilful as we are, for they have no tools with which to build their homes.

(Continued on the facing page.)



### RED INDIANS BROADCASTING.

The other day these Red Indians sent their war-cry by wireless from the London Station.

away in making one of his tunnels. It is not so easy to find the actual home, which, as a rule, is hidden under a tree or large shrub, or in the bank of a field.

### Wonderful Tunneling.

The main hall of the house is a lofty, sheltered apartment. Two galleries run round the hall, one level with the floor and the other a little higher. There are many small passages leading from the upper gallery to the lower. There are five short passages connecting the upper gallery with the lower. Tunnels run in all directions from the mole's home, but each one leads out into the lower gallery surrounding the hall, so that the mole, on arrival, must enter the lower gallery, run upstairs to the upper gallery, then pop through one of the passages leading into the hall.

### For the "Children."

This however, is not all of the mole's dwelling-place. There is a little house for the children. This is rather a big room, made at the crossing of two of the underground main roads, so that if danger threatens, the mother and her little ones have a good chance of escape.

The king of builders is, of course, the beaver. As his life is divided between the land and water, he must have water in which to swim, and he

# The Children's Corner.

## SABO AND DAVID IN THE WOOD.

By E. W. Lewis.

THE sun was already setting when David and Sabo, having hidden their little souls—Sabo's in the moon-hole somewhere and David's in the middle grain of the middle-whet-stalk in the field—passed through the garden gate on their way to the wood to see battle to the Indians who were supposed to be gathered there.

David was fully armed, with his gun, his knife and his tomahawk. Sabo, too, was armed. In one hand he carried an awesag which was made out of a penholder with a new rib in it, long and narrow and shining. Like the point of a spear; and in the other hand he wielded the paper knife for a sword.

The wood was quite close to the house, and on the way, David told Sabo what they would do.

"You must creep up to their wigwags," he said, "because they won't be able to see you in the dark; cut off all their heads with your sword; and make a big shout to frighten them. When they are running away, I will shoot them with my gun; and when they are all dead, we'll carry off their squaws and burn their wigwags."

David sat down on a big stone. "I know what we'll do," he continued. "We'll sit here until they're fast asleep, and then I'll go round and stick them all with my knife, and cut off their scalps. I think they're asleep now. Come on."

As soon as they reached the wood, Sabo edged behind a tree. David called Sabo back to him.

At that moment there was a rustling sound quite near. And Velvet suddenly appeared, and ran to Sabo and began talking to him full of excitement.

"What does she say?" asked David.

"She's seen them," Sabo replied. "There's

(Continued from the facing page)

There were sounds in the distance, of breaking twigs. Velvet had already disappeared.

The distant sounds came. David and Sabo went forward a little. A rabbit started at their very feet, and went bounding up the wood and



He aimed his gun up towards the tree tops.

disappeared into a hole. David, who had been startled, ran behind a tree, but Sabo stood his ground.

"Take cover," David shouted at him.

He spoke angrily, for, to tell the truth, he was just a little frightened. But when he had got his courage again, they went forward once more, for the Indians could not be far away.

bapping of their heavy wings and flow off. David's heart was in his mouth, and, without hesitation, he turned tail and ran. He would probably have run back to the house, had he not tripped over a small branch of a tree. By the time he had picked himself up the danger had passed. He returned to where Sabo was waiting for him.

"Was that an Indian?" Sabo asked.

"No, silly!" replied David. "It was only a pigeon." And he aimed his gun up towards the tree-tops and fired it off several times.

Then one of those horrible things happened which are enough to make any boy mad. There was a voice in the distance, calling "David! David!" and a white figure came hurrying through the wood.

"Whatever are you doing?" said the nurse.

David stamped his feet in a terrible rage. "Go away!" he cried. "We're fighting Indians! Go back."

But the nurse came forward, in the stupid way nurses have at such times. David was furious. He caught hold of Sabo, and threw him at her. She caught Sabo in her hand, and laughed. Last of all, he flung himself upon her; but she gathered him up in her strong arms. David kicked and struggled in vain.

"Oh, David!" said the nurse. "Rub nose."

And when David remembered that she was a Rub Nose, he went quietly.

Sabo did not sleep much that night, and when Velvet crept upon the writing desk she found him wide awake.

"Did you see any Indians?" he asked her.

"They weren't Indians," said Velvet laughing softly. "It was only a man and two boys gathering sticks!"

Another "Sabo" Story Next Week.

## WORDS FAIL—



to solder. No matter how much he was provoked—and words will not mend any mishap that may befall your perfect work—your feelings are sometimes stirred after dismembering a wire to discover the

"dead" earphones to find a loosened connection. Words simply fail—but there's something that won't fail and that's Fluxite and solder. Solder solves the problem—it makes a connection whole, like continuous wire, therefore ensuring continuity of current. So make a point of soldering the vital connections of your instrument without delay. Soldering is as simple as A.B.C. when there's Fluxite at hand to help you.

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## "Popular Fallacies regarding the Killing of Disease Microbes"



By Appointment

THE Address by Professor H. R. Kenwood, Chadwick Professor of Hygiene in the University of London, broadcast on the 24th January, conveyed the spurious lessons as to the necessity of using only "true disinfectants," in which category come the greater number for a reason than Jeyes' Fluid. When, some 40 years ago, Jeyes' Sanitary Compounds Co., Ltd. came under the present management, Prof. A. and F. R. S. reported on the product and described Jeyes' Fluid as a "true germicide, a true disinfectant, and a true antiseptic." Similar appreciation was cordially expressed by other distinguished Scientists including Dr. Koch, Dr. L. Van Esmarch, Prof. Fröhner, etc., etc. etc. Since then, a great many other considerable improvements have been made, and the growth of the business bears ample testimony to the fact that

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**LOOK WORTH DOUBLE 57/6**

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Tottenham Court Rd., London, W.1.



# Letters From Listeners.

## Broadcasting "Big Ben."

Sir,—I write to ask you to settle a little argument between a friend and myself regarding "Big Ben." The argument is that "Big Ben" never strikes the quarter and half hours, but that it is a bell in St. Margaret's that does the striking for these and "Big Ben" only strikes the hour.

As you advertise a time signal from "Big Ben," what I really wish to know is, does the striking of the quarter and half hours actually take place in "Big Ben" clock tower, or does St. Margaret strike them instead?

Yours truly,

London, W.

A. E. P.

"Big Ben" strikes the hour, quarter hour, half hour, and three quarters. The microphone is actually in the tower of "Big Ben." If one listens very intently, one can hear very faintly the chimes of St. Margaret's between each strike.]

## The Position of the Microphone.

DEAR SIR.—A remark by Captain Ekersley in a recent issue dealing with the relationship of the transmitter and the receiver is rather illuminating.

It seems to me to be ridiculous that the microphone should have to be within about three to four feet of a singer. Very few of us, I am sure, would care to be in the microphone's position, and, no matter how perfect a singer may be, there are technical tricks in singing that are all too evident at that distance. After all, a listener compares a singer over wireless with

one singing in a hall, possibly, a crowded hall, and the singer can be to the singer as perhaps over thirty to forty feet.

The point of view of the listener in the hall is different, therefore, from the point of view of the listener over wireless.

I am sure there is no technical difficulty that cannot be removed. Possibly, the microphone could be at the end of a tube screening it from the audience.

The orchestra, no matter how well the microphone be placed in the Studio, will never sound so well balanced as an orchestra in a hall. I noticed that Captain Ekersley was meeting my point a little when he filled the hall in one of the recent Sunday transmissions.

A sound wave actually agitates the air of a room and if an audience is present in the room the wave has to pass through the upping and downing of the audience, the possibility is that the sharp corners of the notes—if such an expression may be used—are rounded off, and nothing at the pure notes remain.

Yours faithfully

Chargow.

N. T.

[Captain Ekersley agrees with this correspondent about the question of the focus of the microphone, and believes there are ways in which, in spite of the 'phone echo, it is possible to get over the difficulty. He joins issue with him on the reason why filling the hall with people prevents echo, and does not think it has anything to do with the rising air from the audience. It is simply the fact that the broken contours of the objects in the room,

namely, the audience prevent any definite resonances.]

## Late Night Wireless.

DEAR SIR.—Recently I availed myself of the opportunity you afforded of trying my set on long-distance work, viz., Aberdeen from 10.30 p.m. till 12.30 a.m. As the owner of a multi-valve set, this opportunity was the more appreciated by the fact that a "radio" friend was with me trying out a new circuit and was pleased to hear this comparatively long distance telephony on a home-made set from London.

Would it be at all possible to arrange that a station should take it in turns to have a late night occasionally, and thus afford owners of valve sets capable of such work an opportunity of "trying them out"?

Yours faithfully,

London, N.W.

F. C. E.

[Every Wednesday evening one station carries on for half an hour after the programme has closed down in order to enable people to test their sets. Each station takes this extension in turn, and an examination of Wednesday's programmes will show the testing station each week.]

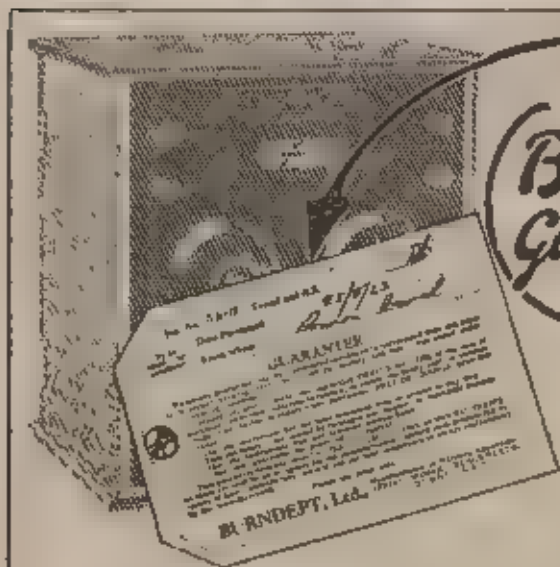
## Real Devonshire.

DEAR SIR.—I thought I'd write a line in telegraph that as Devonshire looks at enjoy listening to they Die-ack talks. As like run o' tother trade that yu broadcast to us, but as love those Tosswill, one he speak plain English, and when he hath finished us feel like thing o' work house boy as rail about who set he wanted some more. So I hop you'll give us a bit more o' it soon.

If there's any words in these letter that you don't know the meaning of, I dare say that Tosswill will tell all about it. As an.

Yours truly,

D. J. N.



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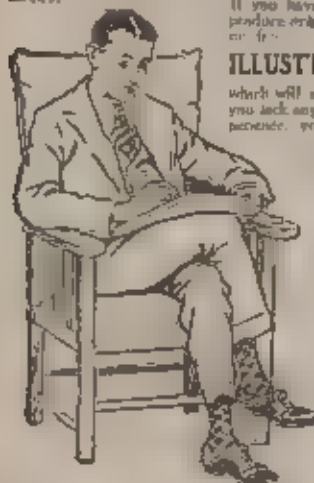
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## LE CARNAVAL.

The following talk will be given at London Station, by M. E. M. Stephan, on Tuesday March 11th. It is printed here in French so that readers of "The Radio Times" may follow the speaker word for word. In this way, listeners will be enabled to correct any errors of pronunciation, and to see exactly how French words that are unfamiliar to them are spelt.

Le Carnaval c'est proprement la période qui va du jour des Rois au mercredi des Cendres, et pendant laquelle se donnent les fêtes et les divertissements de l'hiver. C'est la plus ancienne et la plus importante des fêtes qui précèdent immédiatement le mercredi des Cendres. Celui-ci est consacré vous le savez, le premier jour du Carême.

Pendant ces trois jours ont lieu les diverses fêtes du Carnaval — travestissements, bals masqués, etc.

Il est très difficile de trouver à quel époque précise remontent nos masques ou mascarades, mais tout semble indiquer que le Carnaval se serait autre chose qu'une fête, on peut dire même un costume, des anciennes fêtes populaires des Romains, telles que les Bacchanales, les Luperciales et les Saturnales.

Au moyen âge nos pères célébraient deux fêtes qui rappelaient un peu celles des Romains, c'étaient la fête des fous et la fête de la bête.

Les masques primitifs devaient être assez grossiers à porter, car ils se faisaient avec des boîtes de bois, de terre et de toile. Je ne vous apprendrai rien en vous disant que les acteurs grecs employaient des masques pour jouer leurs comédies et leurs tragédies.

Au moyen âge on s'en est servi à tout propos; même dans les fêtes religieuses. Il suffit de lire dans les Chroniques de Froissart la description des fêtes données à l'occasion du mariage du Roi de France, Charles VI, avec Isabelle de Bavière, pour se rendre compte de la popularité des fêtes travesties.

Les mascarades du règne de Louis XIV sont restées fameuses. A l'époque du Carnaval des milliers de personnes parcourent les rues à pied, à cheval, ou sur des chars décorés, et portaient de toutes les couleurs. Tous ces gens, déguisés et masqués, habillés de vert, de rouge, de jaune et de bleu, la tête couverte d'un bonnet à sonnettes, profitant de la licence du Carnaval pour faire avec effronterie la satire publique des mœurs et des abus du temps. Tout cela était accompagné de bouffonneries, et de scènes grotesques dont la foule riait aux éclats.

Un poète de l'époque, La Fontaine, nous a laissé dans sa Muse politique, une description des mascarades de 1660.

"Mardi, multitude de masques.

Qui, ridicules, qui fantasques,  
Les uns ressemblant aux Chiens,  
Des Mergaules, des Aigles,  
Des amazons, des berges,  
Des paysannes, des maréchaux,  
Des Châles, des sergents, des bandets,  
Des gorgones, des farfadets,  
Des vieillards, des sœurs n'y touchent  
Des Jean Bonnets, des Sarramouches

Aujourd'hui il faut aller à Rome, à Venise ou à Nice pour voir le Carnaval dans toute sa splendeur. A Paris nous avons la procession du "houf gras" le dimanche, le lundi et le mardi qui précède le Carême sans cette procession les fêtes parisiennes manqueraient un peu d'animation. Elle

nous fait penser immédiatement à la marche triomphale du "dieu bœuf Apis" que les Egyptiens adoraient.

Les fêtes offrent un spectacle inoubliable. Avec ses chars et ses clameurs, la foule s'écrase sur les trottoirs pour voir passer le cortège. Et ça en vaut bien la peine. Les chars sont décorés de fleurs et de la lanterne par une avance dans toute sa splendeur: l'homme des cavernes goudou, Vénus accompagnée de ses Nymphes, Salamo donne sa main à une Moumou japonaise pendant qu'un Mandarin chinois aide Bacchus à grimper sur son tonneau; l'antiquité, le moyen âge et les temps modernes sont là côte à côte, se souriant et fraternisant avec une tendresse touchante. Enfin voici le "houf gras" orné de hautes lettres et de fleurs, flanqué de ses deux acrobates et de sautiers armés de hachettes, poursuivi d'un œil tranquille.

"Ce songe intérieur qu'il t'achève jadis

La pyramide fleurie il sera dirigé sur... on attendra, on regardera... avoir été primé... triomphalement par les rues le lundi et le mardi gras, viendront le rejoindre, et tous trois, bêtes de prix, et morceaux attendants verront leurs jours se finir sur la table des gourmets.

Vadé, je l'espère, un bon exemple des honneurs de ce monde." Sin l'aurait plus monde.

### WATCHMAKERS BLESSING WIRELESS.

EVERY new wireless, on the market is a clock for me," said a repairing watchmaker to a writer in the Daily Chronicle. On being asked why, he said the time signals were responsible. It seemed that the listener began to put all the household clocks right when the time signal came through.

Now, clocks are delicate instruments and a variation of hands is frequently done back words instead of forwards, while striking clocks are not meant to be altered any way.

"But," ended the watchmaker, "the synchronized clock will no longer be a novelty. It will not be long before someone puts on the market a wireless clock without works. The hands will be attached to a coil that will receive the waves from Greenwich or Westminster, and every clock will then have perfect time."

### WAVES AGAINST A "WALL."

AN interesting theory has been advanced by Professor Vizard, of Christchurch University. He asserts that the atmosphere of the earth outside the air stratum is shut off by a wall which is a solid mass of crystalline particles of nitrogen.

It is owing to this fact, he says, that the sky has its blue colour, and the "wall" rejects wireless waves. Without it, the waves would get lost in the ether. It is very likely because of this envelope of nitrogen that a wireless message follows the contour of the earth and does not fly off from it at a tangent.

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On this wonderful little set  
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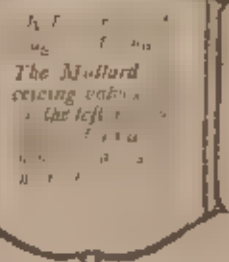
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Across.



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**MULLARD VALVES.**

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dealer can supply you with the right Mullard  
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Ask him to-day.

# Mullard



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At dinner—over bridge or billiards—you may enjoy with your guests the added pleasure of music and song faithfully reproduced—a perfection in wireless reception peculiar to the

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Every Polarphone Set is fully guaranteed by the Radio Communication Co., Ltd., but there is an additional offer for any buyer who cares to accept. An experienced R.C.C. Engineer will on request attend your first concert after installation, to make minor adjustments necessary for perfect rendering. Write for the Polarphone Booklet—and let us arrange a demonstration at our beautifully appointed Showrooms.

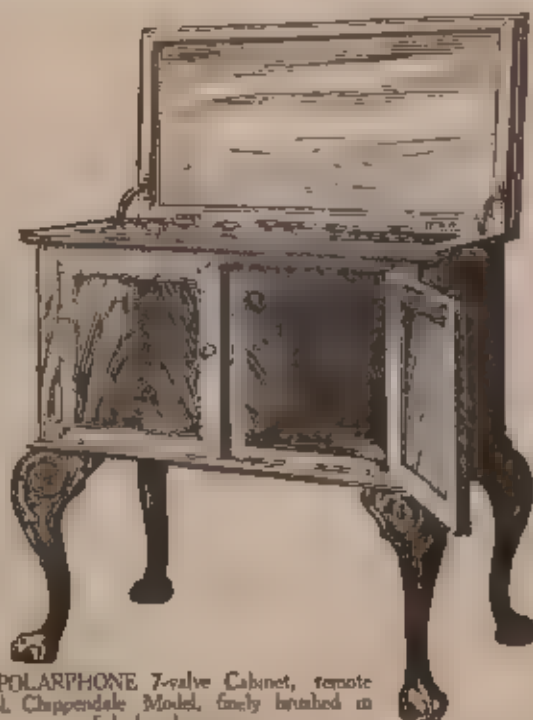


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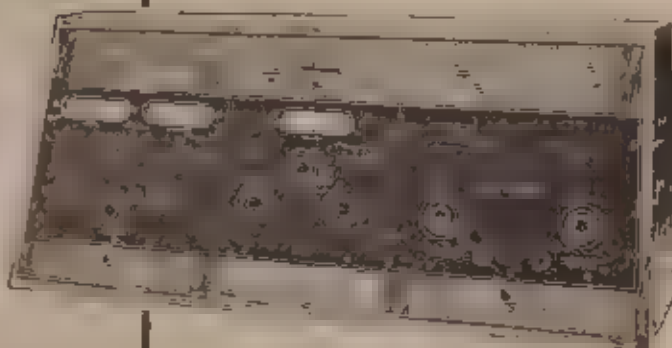
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Price £120:0:0. B.B.C. Tax, £2:0:0



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POLARPHONE 7-valve Receiving Set (Type RA 33-34) £  
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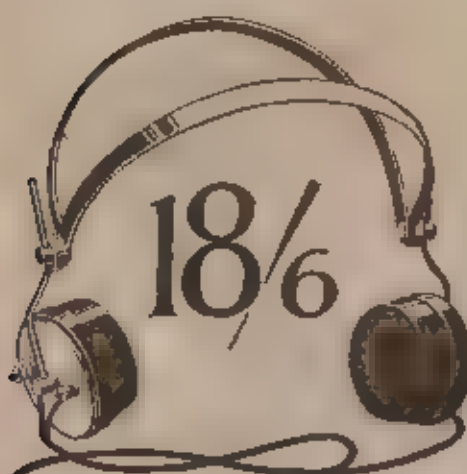
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A Five-Valve Cabinet Receiver for use with either Dull or Bright emitter valves—nowing to many SPECIAL and EXCLUSIVE features really good LOUD SPEAKER reception may be easily obtained at 500 MILES under normal conditions under reasonably favourable circumstances good LOUD SPEAKER reception at 1000 MILES has been frequently obtained by private users.

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Advt. Wireless Mfg. Co., Ltd.,  
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# FELLOWS



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As a vacuum tube the difference? First, the difference is in the care paid to every process (there are 100 of them) during manufacture.

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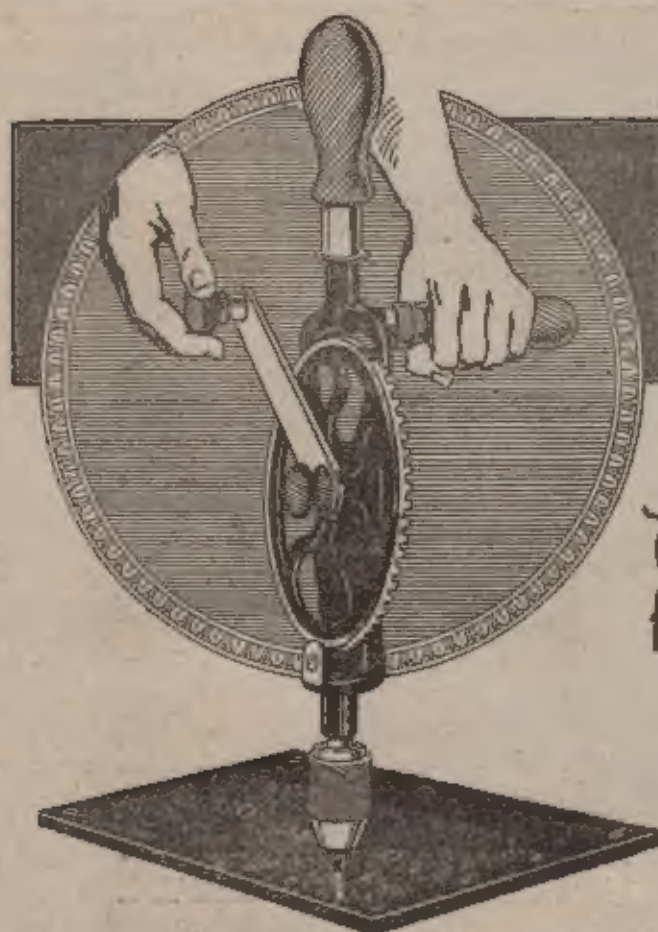
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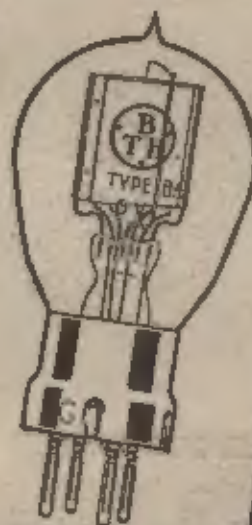


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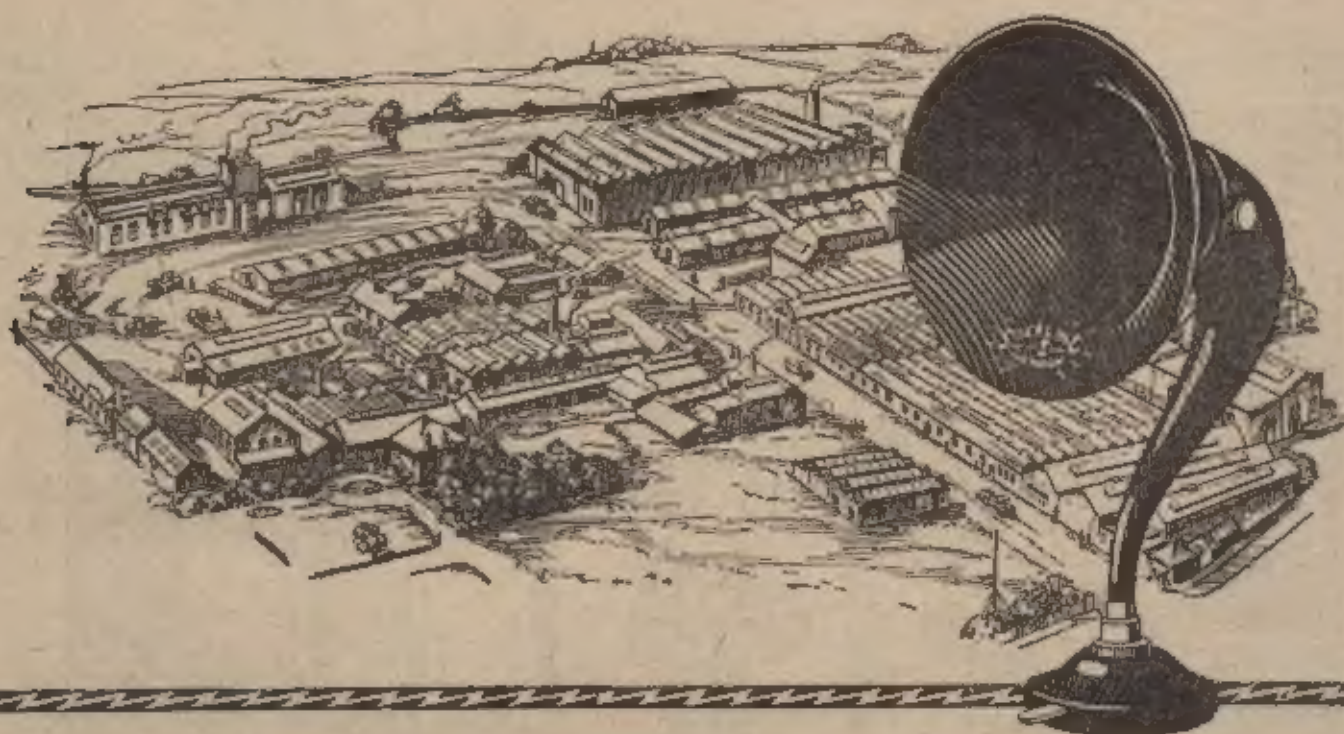
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